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SAN FRANCISCO ARTS COMMISSION

01-15-02A11:06 RCVD

VISUAL ARTS COMMITTEE

Wednesday, January 16, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

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AGENDA

1. **Consent**
   1. Motion to approve the mural design "Juneteenth" by Eugene E. White at the the Ella Hill Hutch Community, 1050 McAllister Street, funded by Neighborhood Beautification.

2. **Juvenile Hall**
   Jill Manton and Kristen Zaremba
   Juvenile Hall Public Art Project Update and presentation by Johanna Poethig and Julio Morales on Summer 2001 youth art workshops

3. **Muni Metro East Light Rail Vehicle Maintenance Facility**
   Judy Moran
   Presentation of the final design by the Artist Team of Nobuho Nagasawa and Anita Margrill

   Motion: Motion to approve the final design of the two glass curtain walls on the facade of the Muni Metro East Light Rail Vehicle Maintenance Facility by the Third Street Light Rail Artist Team of Nobuho Nagasawa and Anita Margrill

4. **Collections**
   Debra Lehane
   Pink Triangle Memorial Presentation

   Motion: Motion to approve the Pink Triangle Memorial Project in concept.

5. **Gallery**
   Rupert Jenkins
   Staff Report

   Motion: Motion to approve exhibitions by Jonathan Keats, Libby Black, Liz Cohen, Megan Archer, Josh Green, Will Rogan, and Bob Linder for the gallery show, April 5 - May 18, 2002.

   Motion: Motion to approve exhibition by Chen Ju Pan for Grove Street Windows installation for April and May of 2002.

6. **Moscone Center Expansion Project**
   Jill Manton
   Progress on Moscone/Mitsubishi Issue

   Motion: Motion to authorize the Director of Cultural Affairs to modify and increase the contract with Elizabeth Diller and Ricardo Scofidio for the fabrication and installation of their artwork design for the Moscone Center Expansion Project for an increase not to exceed $11,000.

7. **Public Art Program Goals for 2002**
   Jill Manton
   Review and Discussion of Program Goals
   Explanatory Document: Public Art Program Goals

8. **525 Golden Gate Avenue New City Office Building**
   Jill Manton
   Project Update

9. **Zoo**
   Susan Pontious
   Discussion of potential Gwen Murrill commission

10. **New Business**

11. **Old Business**

12. **Adjournment**

1/10/02

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SAN FRANCISCO ARTS COMMISSION

RICHARD NEWIRTH
IRECTOR OF CULTURAL AFFAIRS

PROGRAMS

CIVIC DESIGN REVIEW
COMMUNITY ARTS
& EDUCATION
PERFORMING ARTS
PUBLIC ART

CULTURAL EQUITY GRANTS
SUITE 60

CIVIC ART COLLECTION
STREET ARTISTS LICENSES
SUITE 70

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Public Art Program Goals for 2002/2003

- Recruit and find new artists/new talent that represent San Francisco's rich cultural heritage
- Improve public access to program through ongoing improvements to communication systems including website and mailing list
- Initiate work on new PAP brochure
- Program performance and installation component to MSAIT
- Provide informational presentations to artists that are not project specific to develop interest in program, help artists understand process (universities)
- Do PUC Arts Master Plan
- Approve/revise Art Enrichment Guidelines to reflect changes in current procedures and policies
- Arrange for Maintenance funds to accrue interest as intended by ordinance revision
- Conduct Phase I of Program Assessment
- Conduct research about sculpture placement/standards relative to ADA/Department of Justice opinion

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

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Minutes

Commissioners Present
Stanlee Gatti, Barbara Stauffacher Solomon, Dugald Stermer; Absent: Ralph Guggenheim, Dede Wilsey.

Staff Present
Anna Kvinsland, Debra Lehane, Natasha Garcia-Lomas, Tonia Macneil, Jill Manton, Judy Moran, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:10 p.m.

I. **Consent Calendar**
1.Motion to approve the mural design "Juneteenth" by Eugene E. White at the Ella Hill Hutch Community Center, 1050 McAllister Street, funded by Neighborhood Beautification.

Motion: Motion to move the consent calendar items.
Moved: Stermer/ Stauffacher Solomon

2. **Juvenile Hall**
Public Art Program Director Jill Manton explained that an important component of this project has been the interaction between the artists and the youth detainees at Juvenile Hall. Ms. Manton said that the client has had nothing but high praise for the artists' contribution to the project. She said that because of significant design changes to the building due to cost problems, the artists

were required to completely redesign their proposals for the chapel and glazing. Ms. Manton introduced artists Johanna Poethig and Julio Morales, and explained that they were here today to give an update on their project and tell the Commissioners about the youth art workshops of last summer.

Ms. Poethig started off the presentation by showing slides of the youth participating in the workshops. She explained that they were not allowed to photograph the faces of the juveniles, but they could photograph their hands, which in turn were used in one of the proposed artworks. The kids experimented with large format sun prints of the body where the concepts of visibility and invisibility were explored. In other workshops, Ms. Poethig and Mr. Morales led the youth in creative writing sessions. Multi-lingual text from the creative writing workshops will be used in a leaf pattern relief in the hallway and in the glazing installed on the façade of the building. The artists are still waiting to find out from the architects how thick the glass can be before they can determine how much text will be sandblasted into the glazing. Stencils of the leaf pattern designs will also be used above the counselor stations in the day rooms. Ms. Poethig explained how red and blue could not be used for the dayroom because certain shades signify gang colors. Commissioner Stermer thought that the branch form to be used as the primary focus of the glazing didn't seem as graceful as the leaf forms to be used in the hallway. He would like to see the branch designs refined a little more. Mr. Morales said that he thought refinement would happen when they finally find out what the architects are using for the glass. The branch designs shown today are only preliminary.

Mr. Morales said how he and Ms. Poethig had stressed to the kids that they were Public Artists by creating work that would be around for many years. Commissioner Gatti thought that the overall concept was good, and he liked how the youth were involved in the project. Next, Mr. Morales showed designs for a series of six light boxes that will be suspended from the ceiling in the chapel. The light boxes will feature designs of hands drawn by the youth holding glowing lights. Two plates, one with a hard line and one with a fuzzy line, will be used to give a three-dimensional effect.

To conclude the report, Ms. Poethig showed preliminary designs for a "word wall" that if constructed, will extend out into the courtyard of the facility. More funds must be raised in order to do this project. However, this project was not intended to be part of the proposal today. The Commissioners commented favorably on the "word wall" proposal as presented.

3. **Muni Metro East Light Rail Vehicle Maintenance Facility**
Project Manager Judy Moran presented the final design for the Muni Metro East Light Rail Vehicle Maintenance Facility by the Artist Team of Nobuho Nagasawa and Anita Margrill. She explained that two insulated glass curtain walls, 36 feet high by 19 feet wide, will be installed in the front of the two stairwells of the facility. The artists used old MUNI blueprints of transit engines as the basis for their design. Details of the blueprints will be etched into the glass, and then the etched lines will be painted white to accentuate the design. One of the MUNI blueprints is over 100 years old. Ms. Lehane showed photos of the old blueprint and explained that in order to be used, the blueprint was restored by a paper conservator. Ms. Moran showed a sample of the etched glass. The Commissioners loved the idea of using the old blueprint designs, but Commissioner Gatti was disappointed by the blue-green tint of the glass. He was hoping that a blue glass, more true to the color of blueprints, could be used instead. Ms. Moran explained that MUNI specifically did not want to use a dark blue glass because people on the inside of the building would not be able to easily see outside. Also, she explained that the glass of the sample was a standard glass that is easily available and affordable. Ms. Moran explained that a laminate film could be used to achieve a truer blue color, but the problem with laminate film is that it fades

and cannot meet our warranty standards. She said that she would talk to the fabricator, Bernard Lax at Pulp Studios, to see if there was any other way to get a blue glass that was similar in tone to old blueprints. Commissioner Gatti and Stermer said that they still approved of the project even if it were not possible to change the color of the glass.

Motion: Motion to approve the final design of the two glass curtain walls on the facade of the Muni Metro East Light Rail Vehicle Maintenance Facility by the Third Street Light Rail Artist Team of Nobuho Nagasawa and Anita Margrill.
Moved: Stermer/ Stauffacher Solomon

4. **Collections**
Civic Art Collection Program Director Debra Lehane requested that any discussion regarding the Pink Triangle Memorial be postponed to next month due to the fact that Project Manager Wendy Nelder could not attend today's meeting due to a death in her family.

The following motion was removed.
Motion: Motion to approve the Pink Triangle Memorial Project in concept.

5. **Gallery**
Gallery Manager Natasha Garcia-Lomas announced that Gallery Director Rupert Jenkins could not attend today's meeting because he was preparing for tonight's opening party at City Hall. Ms. Garcia-Lomas presented proposals for "Openings", a show beginning April 5 and running through May 18 at the gallery. The show will feature nine artists and their interpretations of gallery openings. As curator of the show, Ms. Garcia-Lomas explained that each artist or artist team's piece will have it's own separate reception. The closing of "Openings" will be the one event where the entire show will be displayed. Libby Black will examine class and expectations of perfection, through drawings. Asha Schechter and Trevor Shimizu will compete against each other in various games with their scores featured on an electronic scoreboard in the gallery. Josh Greene will create a meeting ground between public and private space in order to encourage people to feel comfortable at gallery openings. Jonathan Keets will fingerprint everyone who enters the gallery. Megan Archer will feature a series of paintings based on "the regulars" of the San Francisco gallery scene. Liz Cohen will feature photos of important people to the artist such as arts administrators, curators, and critics, who regularly attend gallery openings. Will Rogan and Bob Linder will distribute buttons at the door. Each button will have a matching pair, and gallery guests will be encouraged to find their match.

Next, Ms. Garcia-Lomas presented a proposal for the Grove Street Windows. Ms. Garcia-Lomas presented slides of a series of kayaks by Chen Ju Pan. She mentioned that Chen Ju Pan is a recent MFA graduate. Commissioner Gatti liked one of the pieces, but was not impressed with the work overall. He said that more information about the artist would have maybe helped him understand the work. Ms. Garcia-Lomas said that she would provide more information about Chen Ju Pan at the next meeting.

The following motion was modified.
Motion: Motion to approve exhibitions by Jonathan Keats, Libby Black, Liz Cohen, Megan Archer, Josh Greene, Will Rogan, Asha Schechter, Trevor Shimizu, and Bob Linder for the gallery show, April 5 - May 18, 2002.
Moved: Stauffacher Solomon/Stermer

Motion: Motion to approve exhibition by Chen Ju Pan for Grove Street Windows installation for April and May of 2002.

Moved: Stermer/Stauffacher Solomon

6. **Moscone Center Expansion Project**
Ms. Manton announced that Mitsubishi is finally approved as a sole source vendor by both the Human Rights Commission and the Office of Contract Administration. She reminded the Commissioners that Mitsubishi had originally proposed a 6-unit air intake and cooling system that was too large for the space in between the LED screen and the building. Because that didn't work, Mitsubishi is now proposing an air intake and cooling system comprised of 60 small units. Ms. Manton said that she was concerned about maintenance and longevity with the newly proposed system. She suggested that in order to monitor the cooling system, a computer would have to be installed. Also, the air filters would need to be cleaned on a monthly basis. Ms. Manton is in the process of negotiating a 10 year parts replacement contract with Mitsubishi. Ms. Lehane asked if the smaller units are less industrial, and therefore less reliable, than the large units. Ms. Manton responded that Joyce Oishi at Moscone had checked with the parts engineer at Mitsubishi who said that that the smaller units might be better in the long run because of less load. Ms. Manton said that Adine Varah, the Arts Commission's City Attorney, is still investigating how to save the Arts Commission $70,000 in sales tax on the purchase of the screen from Mitsubishi. Under the sales tax code, the purchase of art by local governments is exempt from sales tax. The provision of the code did not anticipate the myriad ways in which public art is now acquired or fabricated. If her request is denied, Ms. Manton said that we may appeal in court. Commissioner Gatti reminded Ms. Manton that the whole project is ambitious. Ms. Manton concluded her report by saying that she soon hopes to show the preliminary versions of the "imposter videos" by artists Ric Scofidio and Elizabeth Diller.

The following motion was modified.
Motion: Motion to authorize the Director of Cultural Affairs to modify and increase the contract with Elizabeth Diller and Ricardo Scofidio for the fabrication and installation of their artwork design for the Moscone Center Expansion Project for an increase not to exceed $11,000 for additional engineering services by Pol-X West.
Moved: Stauffacher Solomon/Stermer

7. **Public Art Program Goals for 2002**
Ms. Manton said that this agenda item was prompted by an issue raised by Commissioner Freebain-Smith at the previous Full Commission meeting. Ms. Manton said that every year she prepares a list of program goals as part of the budget process. She thought that the Visual Arts Committee would like to know about the goals of the Public Art Program for the coming year. Ms. Manton reviewed a document that included the following program goals:
   - Recruit and find new artists/new talent that represent San Francisco's rich cultural heritage
   - Improve public access to program through ongoing improvements to communication systems including website and mailing list
   - Initiate work on new PAP brochure
   - Program performance and installation component to MSAIT
   - Provide informational presentations to artists that are not project specific to develop interest in program, help artists understand process (universities)
   - Do PUC Arts Master Plan
   - Approve/revise Art Enrichment Guidelines to reflect changes in current procedures and policies
   - Arrange for Maintenance funds to accrue interest as intended by ordinance revision
   - Conduct Phase I of Program Assessment
   - Conduct research about sculpture placement/standards relative to ADA/Department of Justice opinion

After reviewing the program goals, Ms. Manton said that she welcomed suggestions and feedback from the Commissioners. Project Manager Tonia Macneil added that although these are goals for the future, the Public Art Program had accomplished a lot in the prior year. Ms. Manton thanked Ms. Macneil for her comment, and added that indeed, the Public Art Program had accomplished great things in the prior year, including Ms. Macneil's exceptional progress in the programmatic access component of the program.

8. **525 Golden Gate Avenue New City Office Building**
Ms. Manton announced that the south façade of the new city office building at 525 Golden Gate Avenue will be redesigned in response to comments made at the Civic Design meeting. Consequently, Anna Valentina Murch will need to redesign her solaria. Ned Kahn will rethink the location and form of the sunshade. Ms. Manton said that the artists agreed with the comments made by Commissioners at the last Civic Design meeting. Ms. Manton told the Commissioners that Paul Kos has started working on a new idea. She didn't think that Mr. Kos' design would be as integrated as the other artists' designs.

9. **Zoo**
Project Manager Susan Pontious reminded the Commissioners that after Ned Kahn had been released from the project, Ms. Pontious thought it would be appropriate to contact finalist Gwen Murrill, who she knew had recently been working on a tiger series. Zoo Director David Anderson had resisted Ms. Pontious' proposal to purchase one of Ms. Murrill's tiger sculptures because the site is near the entry to the "Africa" section of the Zoo and there are no tigers in Africa. He asked John Aiken, Curator of Exhibitions for the Zoo, to undertake the search for lion sculptures. Ms. Pontious expressed frustration over this situation.

Since the previous Visual Arts Committee meeting, Ms. Pontious has been in contact with John Aiken. After speaking to Ms. Pontious, Mr. Aiken approached Mr. Anderson and proposed reconvening the Zoo's art committee consisting of John Mann, Assistant Director, Emily Routman, Director of Education, two zoo board members, and Mr. Aiken. The committee would review the zoo's goals in attaining artwork, and develop a plan for the entry area of Zoo Street. Ms. Pontious said that Mr. Aiken asked her to contact Ms. Murrill to see if she would be interested in creating a lion series for the zoo. Ms. Murrill said she would be interested.

Ms. Pontious said that there is currently enough money to commission one lion sculpture from Ms. Murrill. Purchasing other lions in the series could be promoted until a private donor is identified, or until the Zoo passes another bond for the completion of Zoo Street.

10. **New Business**
Ms. Pontious passed around a copy of "Architecture and Urbanism", a Japanese publication with an article by Craig Hartmen, lead architect for Skidmore, Owings, and Merrill. The article by Mr. Hartmen is about artwork by Ik-Joong Kang and James Carpenter at the new San Francisco International Airport Terminal. It inaccurately credits the architects for the selection of the artists.

11. **Old Business**

12. **Adjournment**

As there was no further business, the meeting was adjourned at 4:30 p.m.

Submitted by Anna Kvinsland, Public Art Program Assistant

Approved by Nancy Gonchar, Deputy Director, 1/30/02

1/30/02

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VISUAL ARTS COMMITTEE

Wednesday, February 20, 2002

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AGENDA

Consent

Motion: Motion to accept into the Civic Art Collection the sculpture by Ned Kahn titled "Wind Portal", 2002, consisting of 200,000 stainless steel discs mounted on delrin tiles, 10' x 55' x 1" installed in Concourse H of San Francisco International Airport.

Collections
Debra Lehane
Collections Report

Moscone Park Update
Project Manager Sue Chang will give a report

Pink Triangle Memorial Presentation
Motion: Motion to approve the Pink Triangle Memorial Project in concept.

Juvenile Hall Murals by Christopher Lane
Motion: Motion to approve the removal of murals by Christopher Lane at San Francisco Youth Guidance Center, 375 Woodside Avenue.

3. **Third Street Light Rail Project**
Nina Dunbar

Presentation of revised and relocated preliminary sculpture design for Visitacion Valley by the Artist Team of Nobuho Nagasawa and Anita Margrill for the Third Street Light Rail Project.

Motion: Motion to approve the revised and relocated preliminary sculpture design for Visitacion Valley by the Artist Team of Nobuho Nagasawa and Anita Margrill for the Third Street Light Rail Project.

4. **Gallery**
Rupert Jenkins
Staff Report

Motion: Motion to approve artists for "The Film Show" at the SFAC Gallery May - July 2002. Artists: Rick Peterson, Jesse Amado, Guillermo Gomez-Pena, Stephanie Snyder, Les LeVeque, Yasumasa Morimura.

Motion: Motion to approve the second annual Murphy & Cadogan exhibition, sponsored by the SF Foundation, to be shown at the SFAC Gallery July - August 2002.

5. **Moscone Center Expansion Project**
Anna Kvinsland
Project Update

6. **525 Golden Gate Avenue New City Office Building**
Anna Kvinsland
Project Update

7. **PUC Art Enrichment**
Anna Kvinsland
Project Update

8. **23rd & Treat New Park and Clubhouse**
Kristen Zaremba

Presentation of final tile mosaic designs by artist Isis Rodriguez for exterior and interior retaining walls at the 23rd and Treat New Park and Clubhouse.

Motion: Motion to approve final tile mosaic designs by artist Isis Rodriguez for exterior and interior walls of the 23rd and Treat New Park and Clubhouse.

9. **Laguna Honda Hospital Project**
Susan Pontious

Discussion of new public art opportunity on glass facade of link building.

Motion: Motion to approve Lewis deSoto's conceptual proposal for the Laguna Honda History Project

Motion: Motion to approve conceptual proposals for Neighborhood Identity Project by Beliz Brother, Ann Chamberlain & Bernie Lubell; Cliff Garten, Arlan Huang, Terry Hoff, Takenobu Igarashi, and Owen Smith

10. **Zoo**
Susan Pontious
Project update

Discussion of purchase of Gwen Murrill sculpture(s) for Zoo entry

11. **Hallidie Plaza Elevator Doors**
Susan Pontious

Destruction of "*Place Poem*" design by John Ammerati on Hallidie Plaza elevator doors

12. **Ocean View Branch Library New Public Art Project**
Tonia Macneil

Motion: Motion to approve members of the selection panel for the Ocean View Branch Library new public art project. (Names to be submitted at meeting.)

13. **New Business**

14. **Old Business**

15. **Adjournment**

2/13/02

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VISUAL ARTS COMMITTEE

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Wednesday, February 20, 2002

3:00 p.m.

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Minutes

Commissioners Present
Ralph Guggenheim, Barbara Stauffacher Solomon, Dugald Stermer; Absent: Stanlee Gatti, Dede Wilsey.

Staff Present
Nina Dunbar, Jessica Goodson, Rupert Jenkins, Anna Kvinsland, Debra Lehane, Tonia Macneil, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:10 p.m.

I. **Consent**
Motion to accept into the Civic Art Collection the sculpture by Ned Kahn titled "Wind Portal", 2002, consisting of 200,000 stainless steel discs mounted on delrin tiles, 10' x 55' x 1" installed in Concourse H of San Francisco International Airport.

Motion: Motion to move the consent calendar item.
Moved: Stermer/Stauffacher Solomon

2. **Collections**

Moscone Park Tile Wall Project
Civic Art Collection Program Director Debra Lehane advised the Commissioners that she had invited the Moscone Park community to return to the Visual Art Committee to report on the success of their fund raising effort that involved selling tiles for the tile wall. Claudia Roehl, Community Member, and

Johnathan Beery, Artist, presented samples of tiles that demonstrated a range of ages and subjects. Ms. Roehl presented in lieu of Project Manager Sue Chang who could not attend the meeting. Ms. Roehl reported that the Friends of Moscone Park and Recreation Center completely sold out of the 214 family and individual tiles by the fourth and final day of the project. Approximately $8,300 was raised to fund the sculpture aspect of the project. Ms. Roehl said how impressed she had been by the wide involvement of community members on so many different socio and economic levels. Mr. Beery agreed with Ms. Roehl that the community response was fantastic. He mentioned that at first, the artists were concerned about limiting participants to the marina theme, but in the end, the community really took to it. Mr. Beery said that the average time spent on each tile was about 1 hour. Ms. Roehl and Mr. Beery thanked the Arts Commission for their support of the project.

Pink Triangle Memorial
Ms. Lehane introduced Wendy Nelder, with the Mayor's Office of Neighborhood Beautification Fund. Ms. Nelder explained that the triangular lot on the corner of 17th and Market is owned by DPW, but had been neglected for some time becoming an eyesore and a hazardous situation for children due to it's proximity to a MUNI bus stop. Ms. Nelder explained how neighbors had recently cleaned up the abandoned lot, planted roses, and proposed the idea of creating a memorial called the "Pink Triangle" as an homage to gay, lesbian, bisexual, and transgender victims of the World War II Nazi Concentration camps. Men were forced to wear pink triangle insignias on their clothes to signify their sexual orientation. Lesbians wore black triangles. Ms. Nelder concluded by saying that there was a national, publicly announced, call-to-artists for this project.

Pauline Shaver, Project Manager of the Pink Triangle Park and Memorial project, shared the goals and guidelines for selecting an artist for this project. The goals for this project included: (1) creating a landscape driven, sculptural memorial for those who suffered because of sexual orientation; (2) broadening awareness of tragedies suffered under Nazi Regime; (3) connecting this event with evolving history of Civil Rights; (4) encouraging the visitor to reflect upon the moral and spiritual questions raised by this historical experience; and (5) reminding visitors of their individual responsibilities as citizens of democracy. Following the pre-determined selection criteria, a ten-person committee selected the collaborative artist team of Robert Bruce and Susan Martin. Ms. Shaver shared with the Commissioners a model of the artists' proposal of fifteen 8" sierra white granite pylons with pink inlay at the top in the shape of a triangle. Ms. Lehane said that while there will be text involved in this project, the exact text has not yet been determined and will come to the Arts Commission for approval before finalized. Commissioner Guggenheim asked how this project was funded, and Ms. Shaver responded that it is funded privately from a variety of sources and DPW has given approval to use the land. Ms. Shaver introduced Ms. Martin, one of the artists, who said how much she has enjoyed the collaborative aspect of this project. Ms. Martin said that originally, they were considering inscribing text on the pylons, but now, in consideration of better access by the public, are considering inscribing the text on the park perimeter wall. Commissioner Stauffacher Solomon warned the artist to be careful not to make the wall too busy with too much text and too many contrasting materials.

Public Art Project Manager Nina Dunbar asked who would be responsible for the maintenance of the park. Ms. Nelder responded that the community is developing an endowment for care, and that the neighborhood members will continue to maintain the park. In no way will the Arts Commission be responsible for gardening.

Motion: Motion to approve the Pink Triangle Memorial Project in concept.
Moved: Stermer/ Stauffacher Solomon

Juvenile Hall Murals by Christopher Lane
Ms. Lehane began her report on the two murals in question, created by artist Christopher Lane at the Youth Guidance Center, by giving a summery of Mr. Lane's relationship with the Youth Guidance Center

and the creation of the murals. She said that the Commission had received two letters on the matter, one from the Juvenile Probation Department that requested: (1) the Arts Commission's advice on determining the value of the murals and the cost of removal and relocation of the mural, (2) an inquiry concerning the Commission's interest in funding the project and (3) a request for formal permission to remove/destroy the murals. The second letter, from Mr. Lane, asked for the Arts Commission to fund the removal of the murals and to relocate them at the new Juvenile Hall facility. Ms. Lehane said that Mr. Lane had worked at Juvenile Hall for a 20-year period and had been regarded by the Center as a volunteer. During this time he worked with detainees at the center to paint several murals. Some of the murals were funded by grants. All but two of the murals had been painted over sometime after 1995. The two remaining murals were painted in 1991 with water-based acrylic paint on eight-inch thick poured in place concrete walls. Youth detainees assisted with the painting of Mr. Lane's designs. Ms. Lehane recorded the size of "Abstract Blues in the Hall" as 9 feet tall by 24 feet long, and the size of "Abstract B-3" as 9 feet tall by 55 feet long with a 6 foot door in the center. Ms. Lehane showed photographs taken by her within the previous week that showed the condition of the murals as having undergone "normal wear and tear" and some water damage. Responding to the letter from the Youth Probation Department, Ms. Lehane informed the Commissioners that assigning a value to the works was difficult since there was not fair market record establishing the sale of anything comparable. She also indicated that without a more defined plan, a budget for removal and relocation could not be established. She had discussed the project with three local conservators who all indicated that if asked to remove the mural, they would remove the mural with the wall. The weight of the walls is calculated at 100 lbs per square foot. None of the conservators to whom she spoke would remove the paint film from the wall with a strappo technique. Ms. Lehane reminded the Commissioners that the Juvenile Hall facility is being demolished and rebuilt, and that the budget for art enrichment has already been allocated leaving no additional funds for the mural removal. Nor did the Commission have any other funds available. She also advised the Committee that it is the policy of the Arts Commission not to acquire or maintain murals except for the WPA murals in interior spaces transferred to the city by the federal government. Ms. Lehane said that in no way was she questioning Mr. Lane's status as a prominent local artist and reminded the Commissioners that Mr. Lane is represented by a painting in the Airport Collection. Unfortunately, the funds are not available to preserve the murals as Mr. Lane requests.

Mr. Lane began by saying that all photo documentation of the murals, up until last week, had been taken by him. Mr. Lane refuted Ms. Lehane's statement that he was a volunteer by saying that he was in fact paid by grants to work with youth at the facility from 1989 - 1991. Mr. Lane said that he only received confirmation that he would appear on the February 20th agenda last Friday. He thanked Michele Liapes, Public Information Officer of the Arts Commission, for her help in explaining the meeting procedures and mailing him an agenda. Mr. Lane said that he was here today under the unhappy circumstances that the City and County of San Francisco (CCSF) had destroyed some of his murals at the Juvenile Hall facility, and plans to destroy the other two remaining murals. Mr. Lane proceeded to read highlights from a letter that he had written to the Visual Arts Committee. Mr. Lanes letter referred to the fact that because his claim against the CCSF for painting over his murals at Juvenile Hall was denied, that he is seeking an out-of-court settlement or mediation. He also requests in his letter that according to Federal and California State laws that his two remaining murals be preserved and relocated within the new Juvenile Hall facility. Mr. Lane then showed the Commissioners pictures of the murals taken by him at the time of installation.

Commissioner Guggenheim then called for public testimony. Alison L. Folland presented public testimony in defense of Mr. Lane. Ms. Folland, a friend of Mr. Lane's, introduced herself as a fellow artist. She said that San Francisco citizens love their murals, but that the CCSF does not have the best track record for notifying artists when murals are to be destroyed. She knows this from working with Precita Eyes. Ms. Folland feels that the CCSF doesn't appreciate its muralists and artists as it should. She said that while she has never seen Mr. Lane's murals at Juvenile Hall, she recognizes their importance as his largest and only murals.

Colette Crutcher, a painter, sculptor, and muralist, also testified on behalf of Mr. Lane. She said that the Lilli Ann case has brought the legal protection of muralists rights to the notice of the public. Ms. Crutcher said that she has known Mr. Lane for fifteen years, and during that time, has witnessed his positive effect on those he knows. She said that Mr. Lane puts a lot of energy into helping disadvantaged people. Ms. Crutcher said that Mr. Lane is being robbed of his life's work and that we owe it to him morally, artistically, and besides, as she claimed, it is the law.

Commissioner Guggenheim said that while the Arts Commission would love to preserve all works, there are times when we don't have the physical means or budget, to remove and preserve such works. Mr. Lane said that he knew of an art restorer in Los Angeles who has created a process where a painting can be removed using an adhesive, which peels off the mural between two layers of fabric. Ms. Lehane identified the restorer as Nathan Zakheim. Commissioner Guggenheim said that he was aware of this procedure, but was sure that it was beyond the Arts Commission budget, since the budget for preserving murals is non-existent. Commissioner Guggenheim brought up another matter, the inherent value of the murals. He said that by no means is this a reflection of the artist's years spent at Juvenile Hall or his positive impact on the detainees.

Ms. Lehane brought up the point that the Arts Commission was never approached for approval before the mural was installed, and only now when it is slated for removal, is the Commission approached. She also pointed out that the statute of limitations has run out since Mr. Lane received notification about the possible removal of the artwork last August. Commissioner Stermer restated that the Arts Commission has recently commissioned artists to create artwork in the facility, and that we can't overwrite the artists by requiring that Mr. Lane's murals be included in the new facility. Commissioner Stermer believes that the overwhelming value of the murals was Mr. Lane's involvement in the youth's experience of creating the murals. Mr. Lane stated that because he was only notified that he would appear on the Committee's agenda last Friday, he was not able to ask more people to testify for him.

Ms. Lehane said that the motion is worded for "removal or destruction" to either allow Mr. Lane the opportunity to finance the removal of the murals on his own or to allow the Youth Probation Department to destroy them as their project moves forward. The Arts Commission does not accept the financial burden of removing and preserving Mr. Lane's mural.

The following motion was modified.
Motion: Motion to approve the removal/destruction of murals by Christopher Lane at San Francisco Youth Guidance Center, 375 Woodside Avenue.
Moved: Stermer/ Stauffacher Solomon

3. **Third Street Light Rail Project**
Project Manager Nina Dunbar reported for Project Manager Judy Moran, who is on vacation, that a previously approved wind sculpture by artist team Nobuho Nagasawa and Anita Magril was being redesigned due to a site change. The work's original site was a narrow median along Bayshore Boulevard in Visitation Valley. A reconfiguration of the intersection of Bayshore and Blanken Avenue created a small triangular park that would give the sculpture more space and visibility. Ms. Dunbar introduced Ms. Margrill to present the revised and relocated conceptual sculpture design for Visitacion Valley Third Street Light Rail Project. Ms. Margrill reminded the Commissioners that they already approved the additions to the marquees on the Muni platforms. The wind sculpture is a kite form reminiscent of the other 19 marquees. Energy for the LED lighting will be created by a wind turbine at the top of the sculpture: if there is wind, there will be lights. Ms. Margrill said that there are currently three palm trees near the site that will be relocated to the park once the location of the artwork has been determined. The palm trees are of the Washingtonian variety, which can grow to 30 feet. Ms. Dunbar told the Commissioners that they are only being asked to approve the revised sculpture in concept today, and that

at a later date, Ms. Margrill will return with a final design. Commissioner Stermer said that he really likes the marquees and was glad to see that Ms. Margrill was able to achieve continuity between the two sites.

Motion: Motion to approve the revised and relocated preliminary sculpture design for Visitacion Valley by the Artist Team of Nobuho Nagasawa and Anita Margrill for the Third Street Light Rail Project.
Moved: Stauffacher Solomon/Stermer

4. **Gallery**
Gallery Director Rupert Jenkins reported that the Missing show at City Hall has been a great success. It has received tremendous press coverage, and concludes in a week. The Co-Lab show begins next week.

Mr. Jenkins explained that "The Film Show", curated by himself and Stephanie Snyder, is about artists who work with and use film as a starting point for their work to look at how film reflects on themselves as well as society. Mr. Jenkins said that this show deals with global and personal politics. Approximately half of the artists involved in this show are from the Bay Area; the others are from outside California or are represented by works in California collections.

Yasumasa Morimura photographic self portraits will be loaned from the Norton Collection, LA. Ethan Jackson's photographic murals incorporate images from spaghetti westerns and Arabic tutoring texts. Rick Peterson has made sculptural pieces that re-construct film trailers. Stephanie Snyder proposes using the movie the Jazz Singer to address issues of duality. Guillermo Gomez-Pena will install artifacts to complement his collaborative video made with Gustavo Valdez. Jesse Amado's Dynotape collages comprise the entire subtitled text from Antonio's "La Ventura". Les LeVeque has altered Hitchcock's "Spellbound" by showing the film backwards and forwards at the same time. Annu Palakunnathu Matthews' mural images satirize "Bollywood" posters to comment on social issues facing women of East Indian descent. And Mr. Jenkins also proposes including in this show a sculpture created from his collection of Stanley Kubrick ephemera. Commissioner Stermer asked if there were any copyrights issues to be addressed, and Mr. Jenkins replied that all of the films used in this show were distributed by Video Databank, Chicago Art Institute, who exclusively sells the films for exhibitions.

The following motion was modified.
Motion: Motion to approve artists for "The Film Show" at the SFAC Gallery May - July 2002. Artists: Rick Peterson, Jesse Amado, Guillermo Gomez-Pena, Stephanie Snyder, Les LeVeque, Yasumasa Morimura, Ethan Jackson, Annu Palakunnathu Matthews, and Gustavo Vasquez.
Moved: Stermer/ Stauffacher Solomon

The following motion was removed.
Motion: Motion to approve the second annual Murphy & Cadogan exhibition, sponsored by the SF Foundation, to be shown at the SFAC Gallery July - August 2002.

5. **Moscone Center Expansion Project**
Public Art Program Assistant Anna Kvinsland gave a project update for Public Art Program Director Jill Manton who is on vacation. Ms. Kvinsland reported that almost all of the outstanding design details regarding the Mitsubishi LED screen have been resolved as a result of a very successful and intense meeting with Ric Scofidio, Mitsubishi, Pol-X Engineers, Moscone, and United Mechanical (the fan manufacturer) on Friday, February 8th. It is expected that Liz Diller will present the storyboards for the pre-recorded video at the March Visual Arts Commission meeting. Ms. Manton may be taking a trip to New York to view a mock-up of the camera on another similarly designed curtain wall building.

6. **525 Golden Gate Avenue New City Office Building**
Ms. Kvinsland announced that Ms. Manton would like to schedule a special informational joint Civic Design/Visual Arts Committee meeting in early March to review in concert the integration of the art into the building design. The goal of this meeting would be to provide feedback for the architects as they back

to the table for the redesign. Ms. Kvinsland asked the Commissioners if they had any commitments in March that would prevent them from attending this meeting. Commissioners Stermer and Stauffacher Solomon said that at this point, their schedules were fairly open for the month of March. Commissioner Guggenheim said that he would prefer to meet after March 12th and before March 26th. All of the Commissioners thought that the joint meeting was a good idea.

7. **PUC Art Enrichment**
Ms. Kvinsland announced for Ms. Manton that at the March Visual Arts Committee meeting, there will be an agenda item regarding the use of art enrichment funds for the restoration of the murals at the Sunol Temple. The Arts Commission staff will recommend funding only a portion of that cost. It is expected that PUC staff will be present at the March meeting to make their case to the Arts Commission. Ms. Kvinsland said that Ms. Manton encourages the Commissioners to contact her directly if they have any questions or concerns regarding this situation.

8. **23rd & Treat New Park and Clubhouse**
Project Manager Kristen Zaremba reported for Project Manager Judy Moran, who is on vacation, that artist Isis Rodriguez was in attendance to present her final tile mosaic designs for the entryways and interior retaining walls at the new 23rd and Treat Park and Clubhouse. Using color mock-ups of her revised designs and a map of the site, Ms. Rodriguez showed the Commissioners how she had addressed their original concerns of a lack of complexity in design, placement of the artwork, and use of color, in her final design proposal. She further explained that the designs presented here would be enlarged by 100-200% in the final work. In response to a question from Commissioner Stermer and Debra Lehane, Ms. Zaremba explained that the mosaic would be fabricated from tiles with a high-gloss finish, and that Ms. Rodriguez will hire tile artist Ruth O'Day to help her fabricate the tile mosaic. Commissioner Guggenheim remarked that Ms. Rodriguez's proposal had come a long way. The Commissioners unanimously expressed their approval of Ms. Rodriquez's final tile mosaic designs.

Motion: Motion to approve final tile mosaic designs by artist Isis Rodriguez for exterior and interior walls of the 23rd and Treat New Park and Clubhouse.
Moved: Stermer/ Stauffacher Solomon

9. **Laguna Honda Hospital Project**
Project Manager Susan Pontious began her report by reminding the Commissioners that the goal of the Laguna Honda Hospital History project was to feature the past as well as current history of the hospital. Initially, Ms. Pontious had envisioned that the history project would be done indoors, but Lewis deSoto thought that the history of the hospital should be shared with the broader public, and for that reason, has proposed the creation of a low, curved, exterior wall that would incorporate historic photos and a time line of the Hospital's history. The wall would surround an herb garden. Ms. Pontious reported that Mr. deSoto's proposal can not be done for the originally budgeted amount of $135,000. Instead, she estimates that this project will cost around $235,000. Fortunately, the overall Laguna Honda Hospital art enrichment budget is flexible enough to allow for the increase. Mr. deSoto's design proposal has been approved by Hospital Administrators Larry Funk and Tom Wagner.

Next, Ms. Pontious used a floor plan to show the Commissioners where she expects the artwork for the Neighborhood Identity project to be integrated into the building. Ms. Pontious proceeded to explain what each artist selected for the Neighborhood Identity project has proposed to do. Beliz Brother has proposed to use colorful floral motifs in glass at decision points throughout her neighborhood section. Ann Chamberlain and Bernie Lubell have proposed to use the Hospital's existing video surveillance system to provide live feed of certain areas of the hospital such as the aviary and goldfish pond to patients via a closed-circuit TV channel. This closed circuit system could also be used to televise special events occurring at the hospital for bed-bound patients. Cliff Garten has been assigned the link section of the hospital that connects the old and new hospital sections. Mr. Garten has proposed treating the handrail as

a sculptural element by using different colors with different textures and shapes. Ms. Pontious said that Mr. Garten's proposal meets code, but that she still needs to get ADA and OSHPD (the state agency that regulates hospitals) approval. Terry Hoff has decided to work with the theme of time passing by creating a sculptural wall piece of functional clocks. Takenobu Igarashi has proposed using the theme of clouds and earth in combining wood pieces in horizontal planes as earth and carved sculptural wood elements as clouds. Arlan Huang will create interior glass walls dividing the dining rooms and the nurses station. He will also create glass rondelles to be inset in the exterior walls. Owen Smith has proposed creating a tile mosaic wall featuring the four elements: earth, air, fire, and water. Ms. Lehane noted how this new mural will go well with the historic, existing mural, which is based on the same theme.

Motion: Motion to approve Lewis deSoto's conceptual proposal for the Laguna Honda History Project
Moved: Stermer/ Stauffacher Solomon

Motion: Motion to approve conceptual proposals for Neighborhood Identity Project by Beliz Brother, Ann Chamberlain & Bernie Lubell; Cliff Garten, Arlan Huang, Terry Hoff, Takenobu Igarashi, and Owen Smith
Moved: Stermer/ Stauffacher Solomon

10. **Zoo**
Ms. Pontious gave an update on the zoo project. She informed the Commissioners that John Aiken and the Zoo Art Committee met and gave authorization for the Arts Commission to move ahead with the purchase of sculpture or sculptures from Gwynn Murrill. Ms. Murrill is flying in tomorrow to visit the site. The zoo has expressed interest in commissioning Ms. Murrill to create a tiger, hawk, and deer. Ms. Pontious said that she doesn't think that the zoo can afford them all.

11. **Hallidie Plaza Elevator Doors**
Ms. Pontious reported on the destruction of "Place Poem", a design by John Ammerati on the Hallidie Plaza elevator doors. The design has been destroyed by people urinating on it, and the etching is beyond repair. The elevator doors have been removed for repair, and originally DPW was going to try to repair and re-install Place Poem on the new doors. However, we have learned that this is not feasible and Mr. Ammerati does not want the design to be displayed in its current state.

12. **Ocean View Branch Library New Public Art Project**
Project Manager Tonia Macneil reported that the budget of $106,000 for this project was raised by The Friends of the Public Library. The highly active Ocean View committee of library supporters helped to raise the funds and subsequently decided to purchase more public art for the interior of the building. An artwork by Collette Crutcher and Mark Roller, commissioned by the Arts Commission, already exists on the exterior of the building. The community has identified the primary sites for the artwork, in order of importance as the second floor hallway, the second floor windows, the stairwell, and the stairs and adjacent walls. Ms. Macneil said that the budget should be adequate to provide art in more than one location. The deadline for applications is February 28th and the Selection Panel will meet in mid-March to select finalists.

The following motion was modified.
Motion: Motion to approve Ralph Guggenheim as the Commission representative and a pool of panelists including Lizzette LeFalle-Collins, Janet Lohr, Victor Mario Zaballa, Fran Martin, Al Wong, Valerie Soe, for the Ocean View Branch Library art selection panel.
Moved: Stermer/ Stauffacher Solomon

13. **New Business**

14. **Old Business**

15. **Adjournment**

As there was no further business, the meeting was adjourned at 5:50 p.m.

Submitted by Anna Kvinsland, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs, 2/27/02

2/27/02

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SAN FRANCISCO ARTS COMMISSION

RICHARD NEWIRTH
DIRECTOR OF CULTURAL AFFAIRS

PROGRAMS
CIVIC DESIGN REVIEW
COMMUNITY ARTS
& EDUCATION
PERFORMING ARTS
PUBLIC ART

CULTURAL EQUITY GRANTS
SUITE 60

CIVIC ART COLLECTION
STREET ARTISTS LICENSES
SUITE 70

ART COMMISSION GALLERY
401 VAN NESS AVENUE
415.554.6080

HTTP://THECITY.SFSU.EDU/SFAC/
EMAIL: SFAC@THECITY.SFSU.EDU

February 26, 2002

Mr. Jesse E. Williams, Jr.
Chief Juvenile Probation Officer
Juvenile Probation Department
375 Woodside Avenue
San Francisco, CA 94127

RE: Christopher Lane's Murals at the San Francisco Youth Guidance Center

Dear ~~Mr.~~ Chief Williams:

This is in response to your letter dated January 30, 2002 concerning the above-mentioned item.

1. Appraisal, removal, relocation costs

We are unable to provide estimated costs for appraisal, removal or relocation. Should the Juvenile Probation Department wish to commission an appraisal of the work, we can provide you the name of a qualified appraiser. There is not enough information to estimate the cost of removing and relocating the murals. Value and estimated removal costs are difficult to ascertain for exterior murals of any type.

2. Inquiry concerning Arts Commission resources to remove and relocate murals

The Arts Commission does not have the funds to remove and relocate these murals or, for that matter, other murals on public structures throughout the City.

3. Request for Arts Commission to take formal action

Please be advised that the item was heard and voted on by the Visual Arts Committee of the Arts Commission on February 20th. Mr. Tim Diestel of your staff was in attendance. The Committee is recommending to the full commission a "Motion to approve the removal/destruction of murals by Christopher Lane at San Francisco Youth Guidance Center, 375 Woodside Avenue." It will go before the full commission on March 4th. The meeting is held at 25 Van Ness Avenue, Suite 70 and begins at 3 PM. I think it would be helpful for you to have someone from your staff present at the meeting.

CITY AND COUNTY OF
SAN FRANCISCO

Please feel free to contact Debra Lehane, Program Director, Civic Art Collection if you have any questions. She can be reached at (415) 252-2593.

Sincerely,

Richard Newirth
Director of Cultural Affairs

Cc: Debra Lehane, Program Director, Civic Art Collection
Rosa M. Sanchez, Deputy City Attorney
Adine Varah, Deputy City Attorney
Christopher Lane

City and County of San Francisco
Juvenile Probation Department

JESSE E. WILLIAMS, JR.
CHIEF PROBATION OFFICER

January 30, 2002

Mr. Richard Newirth
Director of Cultural Affairs
San Francisco Arts Commission
25 Van Ness Avenue, Suite 240
San Francisco, California 94102

RE: Christopher Lane's murals at the San Francisco Youth Guidance Center

Dear Mr. Newirth:

As you know, the San Francisco Juvenile Probation Department (JPD) is planning to replace the existing Juvenile Hall facility with a new structure (the "new facility"). The new facility will be located on the same location as the existing facility. In order to construct the new facility, the existing facility must be demolished. Two of the interior walls of the existing structure contain abstract murals created by Christopher Lane in collaboration with some of the Juvenile Hall detainees. Christopher Lane is a San Francisco artist who has devoted several years to working with Juvenile Hall detainees on community art projects.

On June 28, 2001 the City provided Mr. Lane with proper notice regarding the planned removal/destruction of the murals, as required by the Federal Visual Artists Rights Act and the California Art Preservation Act. In addition, the City also published notice of the planned destruction of the murals in the Independent on July 2, 2001, as required by state law. Nevertheless, neither Mr. Lane nor any other arts organizations informed the City that they were willing and able to remove the murals at their own expense. Mr. Lane, however, has expressed a strong interest in having the City preserve these murals.

The Juvenile Hall structure is currently slated for demolition 2004, during the second phase of construction. Unfortunately, the JPD does not have funds available to pay for the removal and relocation of the two murals, a process which we understand could cost several thousands of dollars. Accordingly, we are writing to ask for the Arts Commission's advice and assistance.

Specifically, we are writing to request and encourage the Arts Commission to:

1. Please advise us, if possible, of the actual value of the murals and the specific cost of removing and relocating the murals.

2. Please advise us whether the Arts Commission is interested and able to pay for the removal and relocation of these two murals to another facility or location.

3. If not, we ask that the Arts Commission take action at its February or March Commission meeting to formally approve the planned removal/destruction of the murals as certified by the construction contract in accordance with its authority under Charter section 5.103(2).

H:\Documents\laneygc doc

(415) 753-7800 375 Woodside Avenue San Francisco, CA 94127

We would be happy to set up a time for you or one of your staff members to come to Juvenile Hall to inspect the murals in person. We would like to resolve this situation as soon as possible so that we can proceed with our construction project without any delay. The first phase of the new construction is scheduled to begin in August 2002.

We look forward to working with you. Please feel free to contact me if you have any questions. I can be reached at (415) 753-7556.

Sincerely,

Jesse E. Williams, Jr.
Chief Juvenile Probation Officer

JEW:lta

cc: Debra Lehane, Collections Manager, San Francisco Arts Commission
Rosa M. Sanchez, Deputy City Attorney
Adine Varah, Deputy City Attorney
Christopher Lane

Christopher Lane
865 Florida Street #4
San Francisco, CA 94110
(415) 647-7713

February 20, 2002

The Visual Arts Committee of
San Francisco Art Commission
25 Van Ness Avenue Room 70
San Francisco, CA 94102

Dear Commissioners,

As my **Claim** against the City and County of San Francisco was denied, I am demanding that the Claim Investigative Team provide a report and records to be made public with copies given to me and to your Art Commission to know exactly the results of their investigation. I have been told as of yesterday by Bob Long, the Claim Adjuster for the City and County of San Francisco, that he met with Adine Varah and Rosa Sanchez, both City Deputy Attorneys for SFAC and Juvenile Hall and who investigated this case. Mr. Long told me that as of now it has not yet been determined, when my murals were painted over, which means not the day, month and not even the year. Nor had they found which city authority ordered the destruction of the murals I believe, as a part of your duties for the City and County of San Francisco, you are authorized to promote and preserve all forms of Public Art and especially preserve the legacy of public art in the city. I, as an artist, who provided and executed public art at Juvenile Hall with the detainees acting as my apprentices, demand that a public explanation be given as to why the murals were obliterated. These historical murals were painted over a 20 year period, and as the artist, was directly affected by the **negligence** of some city officials who ordered my murals destroyed.

I am requesting that the San Francisco Art Commission, demand all the reports of the investigation by appointed officials in this case, especially those who investigated my claim for damages. As of Saturday, Feb. 16, I was notified that my claim was denied and no explanation or reason given, other than the one stating that the city has decided that under Federal and California State Law, the city holds no liability for the destruction of said murals. <u>This is criminal and unjust</u>. I think your commission owes, it to me and the public at large, an in depth explanation, as to the reason for denial of what I think to be a legitimate claim under Federal and California State laws.

Now that you know many of the circumstances and details of this entire matter, that something positive must be done. I sincerely hope that you will make the correct decision, which would be a positive one, (as you now have the opportunity), here and now, to vote for the preservation <u>of the only two remaining murals</u> from this industrious body of work.

I would deeply appreciate your thoughtful consideration of this entire matter, especially in regard to saving these murals and to consider the possibility to remove, restore, and preserve these murals for prosperity. As I have stated to the City and County Attorneys, my hope is that these remaining murals will be relocated in the new Juvenile Hall, about to be built, so as to show future detainees that they too are capable of being creative human beings.

In lieu of wasteing community money, I seek an out-of-court settlement or mediation, in this matter, which I pursue in further effort to preserve the city's previous investment in said murals.

Sincerely,

Christopher Lane

SAN FRANCISCO ARTS COMMISSION

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VISUAL ARTS COMMITTEE

DOCUMENTS DEPT.
MAR 19 2002
SAN FRANCISCO
PUBLIC LIBRARY

Wednesday, March 20, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

03-19-02A10:42 RCVD

Notices
Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, Ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound producing electronic devices.

AGENDA

1. **Consent**
    1. Motion to approve six original poster designs for 24 posters by artist J.R.R. Blevins for exhibition in 24 kiosks on Market Street from May 17 to August 15, 2002, for the Market Street Art in Transit Kiosk Poster Program 2002.
    2. Motion to approve an Artist Selection Panel pool for the Library Bond Art Enrichment Program, to include Enrique Chagoya, Ann Chamberlain, Saudy Sanchez, JoeSam, Leah Levy, Ana Novakov, and Beau Takajara, to select an artist pool for six new and renovated library branches.
    3. Motion to approve the Bayview Hunters Point Youth Art Mural Project coordinated by Heidi Hardin and Betsy Miller Kusz.
    4. Motion to authorize the placement of funds from the following PUC art enrichment projects on reserve for future use at PUC sites mutually approved by the Arts Commission and PUC: Lane Street Pump Station, Crocker Amazon Pump Station, Potrero Heights Chlorine Station Project, Baden Pump Station, Hetch Hetchy Water Treatment Project, Harry Tracy Water Treatment Plant Residuals Thickening, Calaveras Potassium Permanganate Facility.

5. Motion to approve the design concept of the art project at India Basin Shoreline Park by lead artists Moriah Ulinskas and Santiago Giraldo-Tobon, funded by the Goldman Fund.
6. Motion to approve the mural design by Jason Gilmore at 4527 Mission Street, funded by Neighborhood Beautification and Rebuilding Together.
7. Motion to approve the mural design by Mel Simmons at 1205 Mendell Street, funded by Neighborhood Beautification and Rebuilding Together.
8. Motion to approve the mural design by Peter Collins at 555 Thompkins Avenue, funded by Neighborhood Beautification and Rebuilding Together.
9. Motion to approve tree grate designs by Jenne Giles and Peaceful Streets for the Church Street Transit Center at 1 Church Street, funded by the Metropolitan Transportation Commission and Bridge Housing.
10. Motion to allow the DeYoung Museum to remove and store and/or display three statues/monuments, Lion, Sundial, and The Pool of Enchantment, from Golden Gate Park during construction of their new building with the condition that all works will be re-installed in the Park and that all sites are to be approved by the Arts Commission.
11. Motion to approve the loan of three works by Lucien Labaudt titled Radio, 1934, Spirit and Reality, 1934, and The Accordian Player, 1935 to the exhibition On-Ramps: Transitional Moments in California Art, June 1-September 1, 2002 at the Pasadena Museum of California Art.

2. **Collections**
Debra Lehane
Collections Update

Presentation of proposed gift to the City of a Statue of Emperor Norton designed by Peter Macchiarini.
Presentors: John Caulder, Allan Caulder, Dan Macchiarini

Motion: Motion to approve the design concept for the Emperor Norton Memorial for Telegraph Hill on Kearny Street at the top of the Macchiarini steps.

3. **Gallery**
Natasha Garcia-Lomas
Gallery Report

Motion: Motion to approve the Grove Street Windows exhibition for May 26 - July 7, 2002 called (22:2) which features twenty-two two minute videos by Sergio Brown + Nortec, DJ Boweevill, Geoff Chadsey, Anthony Dicenza, Felipe Dulzaides, 53 esu-san, Paul Flores, ST Guerrero, Daniel Gorrell, The Hit Device, David Huffman, Ruben Lorch-Miller, Chris Oliveria, Eaun Macdonald, Anne McGuire, Pepito, Gina O, Eamon Orallon, Tucker Shwartz, Stephanie Syjuco, Jessica Tully, and JP Villegas.

Motion: Motion to approve the Grove Street Windows installation by Lo-Profile, Laure Cuvillier, and Eefje Theeuws for July 14 - August 25, 2002

Motion: Motion to approve the Grove Street Windows installation by Kim Turos for September 1- October 13, 2002.

Motion: Motion to approve the following jurors for the 2002 Murphy and Cadogan Award show, sponsored by the SF Foundation. (Note: approval of jurors would also approve their choices of award recipients for exhibition at the SFAC Gallery July-August 2002.):
Rev. Timothy Taylor - artist, curator
Stephanie Syjuco - artist

Clara Kim - curator

Motion: Motion to approve the following jurors for the 2002 Construct installation award show, sponsored by the SF Foundation. (Note: approval of jurors would also approve their choices of award recipients for exhibition at the SFAC Gallery October - November 2002):
Julie Deamer - curator
Paul Kos - artist

4. **Moscone Center Expansion Project**
Jill Manton
Update on Moscone LED Project by Diller and Scofidio
Explanatory Document: Project Documents re: Mitsubishi and Multimedia, Inc.

Motion: Motion to authorize the change of LED manufacturer from Mitsubishi to Multimedia Inc.
Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with Multimedia Inc. for an amount equal to $700,000.

5. **525 Golden Gate Avenue New City Office Building**
Jill Manton
Presentation of Paul Kos's conceptual design, discussion of Anna Valentina Murch's new project concept, and presentation of Ned Kahn's new project proposal

Motion: Motion to approve the conceptual design by Paul Kos for the lobby of 525 Golden Gate.
Motion: Motion to approve Ned Kahn's new project proposal for 525 Golden Gate.

6. **PUC Art Enrichment**
Jill Manton
Discussion and recommendation regarding use of art enrichment funds for Sunol Temple Murals.
Explanatory Document: Memo: PUC Art Enrichment Funds for Sunol Temple

Motion: Motion to approve a total of $41,000 to be contributed towards Sunol mural restoration cost ($11,000 from Castlewood Pump Station and $30,000 from Sunol Temple Restoration Cost).

7. **Laguna Honda Hospital Project**
Susan Pontious
Discussion of selection method and new project for the link building.

Motion: Motion to approve the method of selecting an artist to develop a design for the glass curtain wall on the link building at Laguna Honda Hospital with a working budget of $100,000.

8. **Zoo**
Susan Pontious
Project update

Motion: Motion to approve the design change for "Split Mound" by Jud Fine and Barbara McCarren.
Motion: Motion to approve the purchase of "Tiger 2" or "Tiger 3" at $85,000 and "Cougar 3" or "Cougar LA" at $65,000 or "Eagle" at $70,000 by Gwyn Murrill.

9. **Ocean View Recreation Center**

Tonia Macneil
Staff Report
Explanatory Document: Ocean View District Memo

10. **New Business**

11. **Old Business**

12. **Adjournment**

3/15/02

[ACCESSIBILITY INFORMATION | Visual Arts Committee Index | Meetings Index]

15 March 2002

DILLER + SCOFIDIO
36 COOPER SQUARE, 5TH FLOOR, NEW YORK, NY 10003 tel: 212.260.7971 fax: 212.260.7924

PROJECT: *Moscone.*

To: MARK FOSTER
MITSUBISHI ELECTRONICS US
Fax: (678) 376-2855

Mark,

We have been continually frustrated by Mitsubishi's lack of response to our requests for participation in this project. Mitsubishi appears to be completely understaffed and unable to bridge the gap between their limited number of representatives in the United States and their factory in Japan. The lag in momentum for this project can be directly attributed to this extreme lag in communication between continents. Our meeting in San Francisco was meant to clarify the urgency of resolving outstanding issues and to gain some necessary momentum. Mitsubishi still remains distant from engaging in this project and the lack of communication that has persisted for the duration of our business relations has not changed.
At the beginning of this project Mitsubishi assured us that they were prepared to customize their sign to our specifications. Contrary to this assurance we have realized that Mitsubishi is incapable of fulfilling this promise. After 10 months of negotiations concerning details of this sign assembly, Mitsubishi has still failed to deliver a complete design package. Mitsubishi has not proven to us that they are capable of carrying out this project. This condition has stopped area construction on the job and placed our entire project in jeopardy. We are hereby terminating our relationship with Mitsubishi Diamond Vision. We request a refund on our $20,000 deposit. If we do not receive this we will have to charge a penalty for lost construction time.

Ricardo Scofidio

HUNT CONSTRUCTION GROUP

DELAY

WE ARE STOPPED IN THIS AREA OF CONSTRUCTION UNTIL THIS ISSUE IS RESOLVED

HUNT CONSTRUCTION GROUP, INC.

REPRESENTATIVE: [signature]

DATE: 3/13/02

Monday, March 4, 2002

Balmore Hernandez
City and County of San Francisco
Construction Project Trailer (blue)
5th and Howard Street
San Francisco, California 94103

Re: Exterior Art Design Delay

Dear Balmore,

Based on our meeting of March 1, 2002, we would like to re-iterate our concerns about the lack of completed design information in order for Pol-X West, Inc. (Pol-X) to produce accurate and timely shop drawings. Based on the latest update, Pol-X is still waiting for information from Mitsubishi in order to complete their documents. At this time, the expected shop drawing delivery date has again been delayed another month resulting in an expected submittal sometime near the end of March. Due to the design dynamics, the projected fabrication dates have slipped dramatically. As stated in the meeting, Hunt Construction Group, Inc. (Hunt) recommends that CCSF authorize the release of the bottom track tube steel for fabrication, prior to the final Pol-X submittal, in order for the timely scheduled completion of the curtainwall soffit panels by Enclos Corp. As was discussed and explained in the meeting, the bottom track tube is essential for the completion of the soffit work. We believe the most cost-effective manner to address this potential schedule problem is to release the tube steel, based on the size recommendations of Pol-X's Structural Engineer and as shown on the contract documents. Please provide your comments and direction on this issue to Hunt, Pol-X and The Art Commission as soon as possible to mitigate this delay.

If you should have any questions, please call.

Sincerely,

Tim Smith
Project Manager

TS: CA

cc: R.E. Zunino
File

Document Number GEN-1990

MAR 13 '02

Moscone Ctr. Expansion Project

	CC	AC		CC	AC
RF			JE		
BH			MD		
JO			MA		
RL					
WI					
LC			BW		
JN			NM		
RG			CC		
Hunt Construction					

Hunt Construction Group, Inc.
Moscone Center Expansion Jobsite
860 Howard Street, San Francisco, California 94103
Phone: (415) 357-0221 Fax: (415) 357-0251 www.huntconstructiongroup.com

3300 Monier Circle, Suite 150
Rancho Cordova, CA 95742 □ USA
phone: 916. 852.4220 □ fax: 916.852.8325

MULTIMEDIA
Electronic Programmable Signs

Prepared for: *Matthew Johnson*
Diller + Scofidio
36 Cooper Square, 5F
New York, NY 10003
212.260.7971 212.260.7924 fax

2/27/2002

Prepared by: Jason Barak
ext. 101

PROJECT: Moscone Center

	12.7mm	18mm	Alpha Numerics
Display Area:	14.67' x 24'	14.65' x 23.97'	.84" x 25
Matrix:	352 high x 576 wide	242 high x 396 wide	8 high x 240 wide
Cabinet Dimensions:	*TBD w/POL-X*	*TBD w/POL-X*	*TBD w/POL-X*
Quantity:	*1*	*1*	*4*
Display Costs:	**$507,395.00**	**$407,795.00**	**$46,080.00**
Extended Warranty Parts:	**$94,500.00**	**$85,000.00**	**$5,000.00**
Freight:	**$600.00**	**$600.00**	**$200.00**

Valid through 3/02.

Options

Cabinet Costs:	**$50,000.00** *- Incorporates Alpha Numerics* ***- FULLY WEATHERPROOFED*** *- Full Structural Steel Cabinet - Self Supporting for Installation of Display - Attaches to Armature*
eVIDIA Show Controller:	**$29,995.00** *- Full Show Controll System w/Digital DVI and/or Analog Video* *- Capability for 20 hours of DVI video playback as specified by EAR Studio*
Wipe/Dissolve Development:	**$6,500.00** *- Custom Design of 3 wipe/dissolve effects for switiching between sources*
Scan Converter:	**$15,000.00**
Software Control:	**$15,000 - $20,000** ****Full Scope still TBD**** *- Custom Software to Control all devices from Show Control PC & Alpha Numerics*
Motion Sync Software:	**$5,000 - $10,000** ****Full Scope still TBD w/POL-X**** *- Custom cuing interfaced with Motion Control System*
Mechanical Engineering:	*NC*
Cabling:	**$7,500.00** *- 500' of power and Fiber Optic Cabling*
Technical Installation:	**$8,000.00** *- 10 Days @ $800 per Day*

S F
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SAN FRANCISCO ARTS COMMISSION

RICHARD NEWIRTH
DIRECTOR OF CULTURAL AFFAIRS

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& EDUCATION
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ART COMMISSION GALLERY
401 VAN NESS AVENUE
415.554.6080

HTTP://THECITY.SFSU.EDU/SFAC/
EMAIL: SFAC@THECITY.SFSU.EDU

Date: March 11, 2002

To: The Honorable Members of the Visual Arts Committee

From: Jill Manton, Director, Public Art Program

Re: PUC Art Enrichment Funds for Sunol Temple

Commissioners:

This item will be presented at the March 20th Visual Arts Committee meeting. The purpose of this memo is to provide you with my recommendation and background information before you are asked to vote on the matter. It involves an unauthorized assumption made by PUC staff regarding the use of art enrichment funds for the restoration of the murals at the Sunol Water Temple. Section 3.19 of the Administrative Code, which establishes the Art Enrichment Ordinance, clearly states that the "Arts Commission shall supervise and control the expenditure of art enrichment funds."

A few years ago, we were approached by Lena Chen of the PUC proposing the use of art enrichment money from upcoming PUC projects for the restoration of the Sunol Water Temple. The Sunol Water Temple is an icon for the Water Department and its image appears on their trucks and service vehicles. At the time we were asked, we had not received any information about upcoming PUC projects that would generate art enrichment funds. We requested that the PUC provide us with such a list so that we could have a sense of what kind of money might be available for art in the near and future timeframe to enable us to establish art enrichment priorities.

Lena, presumably backed by PUC management, also purported that the temple structure itself was an artwork or monument and that the Arts Commission should pay for its architectural restoration. We refuted that interpretation and said that we would consider making a contribution towards the cost of the mural restoration and requested budget information. As a gesture of good will, we also pledged to apply $11,000 in art enrichment funds from the Castlewood Pump Station towards the cost of restoring the murals. The Castlewood project had been presented to staff during the same time frame. As it did not provide public access, rather than placing the funds on reserve for a future use, I recommended, and the Commission subsequently voted upon, applying these funds to the cost of restoring the murals. I also thought it made sense to apply the art enrichment generated by the temple restoration itself to the murals as opposed to doing another project or reserving the funds for another site. As there was no follow through from Lena Chen on the cost of the mural restoration nor any subsequent request for a specific amount of art enrichment money to be approved by the Arts

CITY AND COUNTY OF
SAN FRANCISCO

Commission for this purpose, I assumed that the PUC no longer wished to pursue this subject.

In December 2001, I learned that Ms. Chen had, without our permission, express or implied, intended to apply the entire $131,975 cost of the mural restoration to art enrichment to be paid out of our pool of reserved funds. I have been asked by PUC staff to make a recommendation to this effect to the Arts Commission. In good conscience, I can not comply with their request.

The PUC is to be commended for undertaking the restoration of the murals. Nevertheless, they had no authority to assume that we would retroactively grant them approval to use art enrichment money. Apart from the $11,000 in Castlewood art enrichment money, there are no formal approvals from the Arts Commission about the use of art enrichment money for the Sunol mural restoration.

Ms. Chen made an assumption that was not based upon any agreement, formal or implied. It is a Project Manager's responsibility to verify the availability of all funding sources before proceeding with a contract. Ms. Chen has now left the PUC and moved on to the Department of Recreation and Parks. PUC staff has requested that the Arts Commission agree to the funding because the work was done to preserve artwork.

My recommendation is that we honor the $11,000 already pledged to the project, and contribute the 2% in art enrichment ($30,000) generated by the cost of the temple restoration for a total art enrichment contribution of **$41,000**. The PUC shall have to fund the $70,000 balance of the cost from their own resources.

We have taken significant steps to improve our working relationship with the PUC. We have come to agreement as to what kinds of projects are eligible for art enrichment and which kinds are not. A final draft of an MOU regarding procedures for spending the reserved Art Enrichment funds is being circulated and will soon be presented to the Commission for approval. I regret that this incident has occurred and hope that it will not mar the progress we have made in our work with the PUC staff. Nonetheless, PUC staff should have obtained our express and formal permission before assuming that they would have "carte blanche" to conduct a project that was a PUC rather than an Arts Commission priority to be underwritten with Arts Commission money. Please contact me if you wish to discuss this further.

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SAN FRANCISCO ARTS COMMISSION

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DIRECTOR OF CULTURAL AFFAIRS

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SAN FRANCISCO ARTS COMMISSION

STAFF REPORT

RICHARD NEWIRTH
DIRECTOR OF CULTURAL AFFAIRS

TO: Honorable Members of the Visual Arts Committee

FROM: Tonia Macneil< Project Manager TM

DATE: March 13, 2002

RE: New Public Art Project

BUDGET: Approximately $68,000 for Artwork

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OCEAN VIEW DISTRICT: MINNIE AND LOVIE WARD RECREATION CENTER

Project Site

The Minnie and Lovie Ward Recreation Center will be a new, 16,000 sf building that replaces the existing recreation center, located in Ocean View Park, on Montana Street between Capitol Avenue and Plymouth Avenue. In addition to a gymnasium, a weight room, and a community room, program spaces will include a Teen Center, an arts and crafts room, a Preschool, and a substantial kitchen.

During a second phase of construction, a new park entrance, children's playground and picnic area will be constructed to the west of the Recreation Center, at the corner of Capitol and Montana.

Ocean View Park occupies a south-facing hillside, with the current building site on a terrace at the north end of the park. The new building configuration and siting takes maximum advantage of the views to the south, with the smaller program spaces grouped around a central 60 ft. by 80 ft. courtyard. A veranda lines the three interior edges of the courtyard, creating a protected interior/outdoor space.

Conceptual design has not been finalized, so the style of architecture is unknown at this point.

Public Art Opportunities

Three sites have been identified for location of public art: the large central courtyard, the playground and the new park entrance. While the park entrance has the advantage of being visible from nearby streets, and playground art is appealing, completion of these areas will not take place

CITY AND COUNTY OF SAN FRANCISCO

for at least a year after the new building is open. The courtyard, with its dramatic view of the playing fields below, also offers interesting possibilities. The building budget does not include funds for landscaping of the courtyard or provision of seating, leaving the area available to an artist's imagination.

Artist Selection

The selection process will be an open competition available to artists residing in Northern California. The community will be represented by one vote on the selection panel. More than 400 interested residents will be invited to meet with the finalists before they begin the proposal phase, and will be notified of the opportunity to comment on the completed proposals prior to the second Selection Panel meeting.

Timeline

We are working to identify a project artist in time to participate in Design Development, so that the artist's design can be incorporated in to construction documents.

Tentative Selection Process timeline:

May 3 – Deadline for submission of applications
Mid-May – Selection Panel meeting to select finalists
May through July – Proposal Phase
Early August – Selection Panel meeting to recommend artist
August 21 – Visual Arts Committee approval of recommendation
September 9 – Arts Commission approval of recommendation

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DIRECTOR OF CULTURAL AFFAIRS

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San Francisco Arts Commission Public Meetings

ACCESSIBILITY INFORMATION

Pursuant to City Policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.

Full Commission Meetings, and individual Committee Meetings of the Arts Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness, suite 70, basement level, unless another site is specified. Suite 70 can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible public transit that serves this location includes:

Muni Metro Trains: J, K, L, M, and **N** lines stop at the **Van Ness Station,** Van Ness and Market, one-half block from the building.

Muni Buses: 9, 26, 42, 47 and **49,** serving the area of Van Ness and Market.

BART: Civic Center Station, located at the intersection of Grove, Hyde, and Market Streets

For more information on accessible transit, call (415) 923-6142.

In order to assist the city's efforts to accommodate individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American Sign Language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact **Liz Lerma** in the Community Arts and Education Program at (415) 252-2596 at least 72 hours prior to meeting. Late requests will be honored if possible.

KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils, and other agencies of the City and County exist to conduct

the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact **Donna Hall:** By mail to Clerk of the Board of Supervisors , 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco 94102; by phone at (415) 554-7724; by fax at (415) 554-5163; or by email at Donna_Hall@ci.sf.ca.us. Citizens interested in obtaining a free copy of the Sunshine Ordinance can request a copy from Ms. Hall or on the City's website, www.ci.sf.ca.us.

Please use the Back button on your browser to return to the previous page or click on one of the links below:

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

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MAR 2 8 2002
SAN FRANCISCO
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Wednesday, March 20, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

Notices
Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, Ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Minutes

Commissioners Present
Ralph Guggenheim, Barbara Stauffacher Solomon, Dede Wilsey; Absent: Stanlee Gatti, Dugald Stermer.

Staff Present
Nina Dunbar, Jessica Goodson, Rupert Jenkins, Anna Kvinsland, Debra Lehane, Natasha Garcia-Lomas, Tonia Macneil, Jill Manton, Judy Moran, Susan Pontious, Rommel Taylor, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:18 p.m.

I. **Consent**
1. Motion to approve six original poster designs for 24 posters by artist J.R.R. Blevins for exhibition in 24 kiosks on Market Street from May 17 to August 15, 2002, for the Market Street Art in Transit Kiosk Poster Program 2002.
2. Motion to approve an Artist Selection Panel pool for the Library Bond Art Enrichment Program, to include Enrique Chagoya, Ann Chamberlain, Saudy Sanchez, JoeSam, Leah Levy, Ana Novakov, and Beau Takajara, to select an artist pool for six new and renovated library branches.
3. Motion to approve the 2002 Bayview Hunters Point Youth Art Mural Project coordinated by Heidi Hardin and Betsy Miller Kusz.
4. Motion to authorize the placement of funds from the following PUC art enrichment projects on reserve for future use at PUC sites mutually approved by the Arts Commission and PUC: Lane Street Pump Station, Crocker Amazon Pump Station, Potrero Heights Chlorine Station Project, Baden Pump Station, Hetch Hetchy Water Treatment Project, Harry Tracy Water Treatment Plant Residuals Thickening, Calaveras Potassium Permanganate Facility.
5. Motion to approve the design concept of the art project at India Basin Shoreline Park by lead artists Moriah Ulinskas and Santiago Giraldo-Tobon, funded by the Goldman Fund, with recommended changes by curatorial staff, and pending approval by Recreation and Park

Department.
6. Motion to approve the mural design by Jason Gilmore at 4527 Mission Street, funded by Neighborhood Beautification and Rebuilding Together.
7. Motion to approve the mural design by Mel Simmons at 1205 Mendell Street, funded by Neighborhood Beautification and Rebuilding Together.
8. Motion to approve the mural design by Peter Collins at 555 Thompkins Avenue, funded by Neighborhood Beautification and Rebuilding Together.
9. Motion to approve tree grate designs by Jenne Giles and Peaceful Streets for the Church Street Transit Center at 1 Church Street, funded by the Metropolitan Transportation Commission and Bridge Housing.
10. Motion to allow the DeYoung Museum to remove and store and/or display three statues/monuments, Lion, Sundial, and The Pool of Enchantment, from Golden Gate Park during construction of their new building with the condition that all works will be re-installed in the Park and that all sites are to be approved by the Arts Commission.
11. Motion to approve the loan of three works by Lucien Labaudt titled Radio, 1934, Spirit and Reality, 1934, and The Accordian Player, 1935 to the exhibition On-Ramps: Transitional Moments in California Art, June 1-September 1, 2002 at the Pasadena Museum of California Art.

Motion: Motion to move the consent calendar item.
Moved: Wilsey/Stauffacher Solomon

II. **Collections**
Civic Art Collection Program Director Debra Lehane reported that the replacement of the Spider Pelt sculpture by Dustin Shuler has been installed at Moscone Center parking garage. The repair of Ray Beldner's Playland sculpture should be complete within approximately three weeks. And finally, Ms. Lehane reported that renovation of the Garfield monument in Golden Gate Park should begin soon.

Ms. Lehane said that community member and project coordinator John Caulder, landscape architect Allan Caulder, and artist Dan Macchiarini were here today to give a presentation of a proposed gift to the City of a statue of Emperor Norton designed by the late Peter Macchiarini. Ms. Lehane said that John Caulder had called her some time ago to find out about the process of giving a gift to the city. And since that time, through a process of community meetings and neighborhood events, Mr. Caulder has garnered much support for this project. Ms. Lehane reminded the commissioners that today they were only seeking approval of the design concept. Ms. Lehane introduced John Caulder, the project coordinator.

Mr. Caulder began his report by explaining that Peter Macchiarini, the artist who created the design of the statue of Emperor Norton, passed away on July 7, 2001. After Mr. Macchiarini's death, Mr Caulder, his brother Allan, and Mr. Macchiarini's son Daniel, all got together and decided that they wanted to do something in tribute of Mr. Macchiarini. They felt that by creating Mr. Macchiarini's statue of Emperor Norton, they would be memorializing him as well as paying tribute to an icon of San Francisco's past, Emperor Norton. Mr. Caulder explained that Emperor Norton was known as the "Grandfather of eccentricity and openness" and that he was an icon for tolerance. Mr. Caulder introduced Daniel Macchiarini. Mr. Macchiarini said that since the age of nine, he had worked with his father in his shop. Peter Macchiarini originally designed the sculpture of Emperor Norton in the 1930s. In so doing, he accepted a somewhat political stance, since at that time, there was a general lack of tolerance. Peter Macchiarini chose to do a sculpture of Emperor Norton because of what the man stood for. The sculpture will be of Renaissance proportions--12 feet tall with a 4 foot base. The bronze will be 8 feet tall. The Emperor's two dogs, Lazarus and Bummer will flank him on either side. One sculpture was a collaboration between father and son, the other sculpture was created recently by Dan Macchiarini. The grouping will sit atop the Peter Macchiarini steps in the North Beach neighborhood at the junction of Kearny and Vallejo.

Allan Caulder, landscape architect and brother of John, reviewed the plan view of the memorial

with the Commissioners. He explained that the site where the statue would be installed is a flat area with a bulb out into the street. Decorative cut stone and paving would be added to the landing surface, and concrete, brick, and stone would be used at the site as well. The memorial will also include native plants, seating and a watering site for four legged friends. Mr. Caulder said that he lived in San Francisco from 1989 - 1999 and during that time he worked as a professional landscape architect and was involved with such organizations as SLUG and SF Beautiful.

John Caulder then showed photos of the community meetings and events from the website that he has created for the Emperor Norton project. He explained that after design approval, the next step would be to fundraise for private contributions. He plans to fund raise in the style of Emperor Norton and print Emperor Norton money (something that Emperor Norton actually did). Individuals could purchase the currency for face value then redeem it with local merchants who would be participating in the fundraiser. The merchants would be able to receive a tax deduction. The project organizers also plan to cast a limited edition of small model statues for sale. Mr. Caulder mentioned that he, his brother, and Daniel Macchiarini were all volunteering their time to this project. Commissioner Wilsey asked how much they thought this project would cost. John Caulder estimated that the memorial would cost between $4-500,000.

Commissioner Guggenheim asked what kind of materials would be used in this project and if they were durable. Mr. Macchiarini answered that the sculpture would be cast out of bronze with a stone base. Ms. Lehane added that bronze was a very durable material, and while she wasn't sure what kind of stone would be used, that there were several protective coatings that could be added to stone to improve durability. Ms. Lehane also said that an endowment would be created for ongoing maintenance and that low maintenance plants would be used.

Commissioner Guggenheim then asked for public comment. Sherry O'Donnell, a neighborhood member for the past 20 years, said that she looks forward to something whimsical and wonderful at that site. Gerry Crowley, President of the Telegraph Hill Dwellers, said that her association unanimously voted to support a memorial to Emperor Norton. Bob Planthold, a member of E. Clampus Vitus, said that Emperor Norton is an icon for his group. Mr. Planthold approves of this project because he feels that the process has been inclusive of all community members, whether they be disabled, dog walkers, elderly, or whatever. He said that he helped investigate hidden impacts that would be of concern to the project, such as hidden underground pipes, by reviewing maps of the site at the Department of Public Works.

Commisioner Guggenheim said that the project design looks great, but that he would like to see the philosophies and ideas of Emperor Norton somehow expressed. John Caulder answered that he planned to create a "Life and Times of Emperor Norton" bilingual coloring book as a companion piece to the sculpture, and possibly even incorporate some rubbing plates of the coloring book pages into the site for school children to use. Commissioner Wilsey added that she liked how they're including Emperor Norton's dogs into the design, and John Caulder responded how Emperor Norton's dogs were an important aspect of his persona.

Motion: Motion to approve the design concept for the Emperor Norton Memorial for Telegraph Hill on Kearny Street at the top of the Macchiarini steps.
Moved: Wilsey/Stauffacher Solomon

III. **PUC Art Enrichment**
Public Art Program Director Jill Manton began by giving some background information regarding this agenda item. Ms. Manton said that a few years back, PUC staff contacted her about their interest in restoring the murals at the Sunol Water Temple. Ms. Manton referred them to Ms. Lehane, and Ms. Lehane suggested that they speak with Ann Rosenthal, a professional conservator whom the Arts Commission had worked with in the past. At that point in time, the Arts Commission had not received any information about upcoming PUC projects that would generate art enrichment funds, and there never was a formal agreement that the Arts Commission would pay for the restoration of the murals. Lena Chen, the PUC project manager, went ahead with the restoration of the murals, not knowing the full cost until project completion. As a measure of good

will, Ms. Manton agreed to apply $11,000 in PUC art enrichment funds from the Castlewood Pump Station towards the cost of restoring the murals. The final cost to restore the murals was $131,975, much higher than the PUC had expected. In December 2001, Ms. Manton had learned that Ms. Chen had, without the Arts Commission's permission, intended to apply the full cost of restoring the murals to the Arts Commission's pool of reserved PUC art enrichment funds. Because there was never a formal agreement between the Arts Commission and the PUC, and because she was never consulted about the costs of restoring the murals, Ms. Manton recommends that the Arts Commission honor the $11,000 already pledged to the project, as well as 2% of the final cost of the overall temple restoration for a total of $41,000. Ms. Manton said that Wendy Iwata, a representative from PUC staff, and Lena Chen, former project manager, were here today to present their side of the situation.

Ms. Iwata began by saying that the PUC had gotten off to a rocky start with the Arts Commission. She said that until just recently, it has been difficult to tell how much the PUC would owe the Arts Commission for art enrichment. The total of CIP projects was always increasing, and only recently the PUC finalized a total figure of $4.5 billion. $550,000 in art enrichment money has already been transferred to the Arts Commission, even without a MOU. Once the final CIP figure is approved, the PUC will work together with the Arts Commission to establish a master plan for the use of the pooled funds. Ms. Iwata admitted that the PUC should have approached the Arts Commission for approval to restore the Sunol Temple murals, and that there should have been a formal agreement from the start, but now that the restoration is complete, they believe that because the murals are artwork, that the Arts Commission should pay the full cost. Ms. Iwata said that Ms. Chen was available for questions. No one had any additional questions for Ms. Chen.

In response to a request from Commissioner Guggenheim to repeat the figures, Ms. Manton replied that the total cost of the mural restoration was $131,975 and the total amount transferred from the PUC to the Arts Commission to date is $550,000. She added that the PUC never informed the Arts Commission that the money had been transferred, and only after Public Art Program Assistant Anna Kvinsland had worked with PUC accounting, was she able to confirm the receipt of the funds. Ms. Manton confirmed that contributing $41,000 toward the mural restoration would be the first draw against the $550,000 in PUC art enrichment funds.

There was no further discussion of this item.

Explanatory Document: Memo: PUC Art Enrichment Funds for Sunol Temple

Motion: Motion to approve a total of $41,000 to be contributed towards Sunol mural restoration cost ($11,000 from Castlewood Pump Station and $30,000 from Sunol Temple Restoration Cost).
Moved: Stauffacher Solomon/Wilsey

IV. **Gallery**
Gallery Manager Natasha Garcia-Lomas began the Gallery Report by showing slides of the work of artists who will be involved in the Grove Street Windows installations from May through October 2002. Ms. Garcia-Lomas explained that Lo-Profile, a collaboration by artists Laure Cuvillier and Eefje Theeuws, have proposed to feature life-size two-dimensional figures created out of plastic and Ziplock bags. To make their installation interactive and semi-performative, the artists will ask passer-bys to donate an item of clothing to the installation. Artist Kim Turos has proposed to create an installation of contrasting ecosystems by creating large-scale pieces referencing plants, flowers, and pollen. She will create jungle scenes in the windows with a combination of live plants and sculptural pieces created from discarded road material. The lighting will change from day to night. Marina Vendrell has proposed creating a childlike installation featuring stuffed animal wall sculptures created out of recycled fur coats.

Gallery Director Rupert Jenkins added to the Gallery Report by explaining that the San Francisco Foundation, sponsor of the 2002 Murphy and Cadogan Award show, has invited Rev. Timothy Taylor, artist and assistant curator at San Francisco International Airport, Stephanie Syjuco, an artist who currently has a show at the Haines Gallery, and Clara Kim, curator at SFMOMA, to

juror the show. Last year there were 18 artists involved in this show, and this year, they are expecting fewer participants.

Mr. Jenkins concluded the Gallery Report by explaining that the last motion on the gallery section of the agenda today is asking that the Commissioners approve the proposed jurors for the 2002 Construct installation award show, and consequently, their selection of artwork. By approving this motion, the artists will have three months instead of two to do their work. The proposed jurors are Julie Deamer, a curator based in Los Angeles, and Paul Kos, a San Francisco artist and educator.

The following motion was removed.
Motion: Motion to approve the Grove Street Windows exhibition for May 26 - July 7, 2002 called (22:2) which features twenty-two two minute videos by Sergio Brown + Nortec, DJ Boweevill, Geoff Chadsey, Anthony Dicenza, Felipe Dulzaides, 53 esu-san, Paul Flores, ST Guerrero, Daniel Gorrell, The Hit Device, David Huffman, Ruben Lorch-Miller, Chris Oliveria, Eaun Macdonald, Anne McGuire, Pepito, Gina O, Eamon Orallon, Tucker Shwartz, Stephanie Syjuco, Jessica Tully, and JP Villegas.

The following motion was modified.
Motion: Motion to approve the Grove Street Windows installation by Lo-Profile, Laure Cuvillier, and Eefje Theeuws for May 26 - July 7, 2002
Moved: Stauffacher Solomon/Wilsey

The following motion was modified.
Motion: Motion to approve the Grove Street Windows installation by Kim Turos for July 14 - August 25, 2002.
Moved: Stauffacher Solomon/Wilsey

Motion: Motion to approve the following jurors for the 2002 Murphy and Cadogan Award show, sponsored by the SF Foundation. (Note: approval of jurors would also approve their choices of award recipients for exhibition at the SFAC Gallery July-August 2002.):
Rev. Timothy Taylor - artist, curator
Stephanie Syjuco - artist
Clara Kim - curator
Moved: Wilsey/Stauffacher Solomon

The following motion was modified.
Motion: Motion to approve the following jurors for the 2002 Construct installation award show. (Note: approval of jurors would also approve their choices of award recipients for exhibition at the SFAC Gallery October - November 2002):
Julie Deamer - curator
Paul Kos - artist, educator
Moved: Stauffacher Solomon/Wilsey

V. **525 Golden Gate Avenue New City Office Building**
Ms. Manton said that Paul Kos was here today to present his second conceptual design proposal for the new city office building at 525 Golden Gate Avenue. She reminded the Commissioners that the theme of Mr. Kos' first proposal was a canary in a coal mine.

Mr. Kos said that the design his was proposing today was still hypothetical due to the fact that the architects have not yet addressed the lobby. Mr. Kos has designed his proposal for the Redwood Alley and Polk Street side of the building. He hopes that through his idea of making his design as "green" as possible, that this entrance will become the cornerstone of the building. Mr. Kos proposes to use reflective green slate on the floors of the lobby, and on the lobby walls, he proposes to use a combination of different colored stone and ceramic materials to form words, possibly quotes by poets William Carlos Williams or Frederico Garcia Lorca. His intention is that the wording on the walls be discreet and possibly not noticed by the passer-by the first time around. Also part of Mr. Kos's proposal is green tinted windows with sandblasted or laminated words in large cursive letters that would be seen reflected on the floors when the sun hits the south

facade at a certain angle. Mr. Kos showed the Commissioners an example of the green slate that he would use on the walls. He said that his wish is that the word walls would not have doorways, because that would only break up the art. Because the architects still have not fully designed this section of the building, it is still not known if this is even possible.

Commissioner Guggenheim said that he noticed in Mr. Kos' design that the slate floor was cut into squares. Mr. Kos said that he hoped to get 3 foot by 3 foot square sections of green slate for the floors, although he was still uncertain of the availability of this material and its cost. Ms. Manton added that the architects are concerned about the uneven quality of the slate floors because of ADA restrictions and also because the lobby may feature a café, and the scraping of chairs may put undue stress on the slate floor.

And finally, Mr. Kos said that he would like to incorporate ferns into his proposal to add a bit of nature, and soften the geometry of the design. Commissioner Stauffacher Solomon said that she liked this proposal very much, but didn't think that the ferns were necessary. All of the Commissioners agreed that the design proposal presented by Mr. Kos today, was much better than the first.

Ms. Manton said that because all of the Commissioners present today were at the special joint Civic Design and Visual Arts Commission meeting held last week, and heard about Ned Kahn's new project proposal at that time, that she would skip a recap in the absence of time.

Motion: Motion to approve the conceptual design by Paul Kos for the lobby of 525 Golden Gate.
Moved: Wilsey/Stauffacher Solomon

Motion: Motion to approve Ned Kahn's new project proposal for 525 Golden Gate.
Moved: Stauffacher Solomon/Wilsey

VI. **Moscone Center Expansion Project**
Ms. Manton explained that because Mitsubishi repeatedly responded in an untimely manner with information that was frequently inaccurate, artist Ric Scofidio contacted another LED vendor in Sacramento called Multimedia, Inc.. To ensure that no time was lost in the design process, Ms. Manton asked the project engineer to attempt to finish design with Mitsubishi, while simultaneously meeting with Multimedia. If Mitsubishi did not work out, there would be another viable option. Immediately after his meeting with Multimedia, the project engineer called Ms. Manton to say how impressed he was with this company. He and Mr. Scofidio requested that the Arts Commission terminate their relationship with Mitsubishi right away. With Ms. Manton's approval, Mr. Scofidio wrote a letter to Mitsubishi to end the agreement. Upon consulting with the City Attorney, Ms. Manton discovered that city governments may back out of contracts without penalty if it is in the best interest of the public. Ms. Manton said that business wise, going with Multimedia makes more sense because unlike Mitsubishi, all of the parts for the Multimedia system come from one company, which is good from a liability standpoint. Also, Multimedia's price is $200,000 less than Mitsubishi and Multimedia is a local company. She mentioned that Multimedia has two other LED installations in the same block as the Moscone Center at Yerba Buena Center for the Arts and the Sony Metreon.

Ms. Manton said that a large entourage including artist, engineer, AV consultant, electrical engineer, and Moscone representative would be visiting the Multimedia facilities in Rancho Cordova next week.

Explanatory Document: Project Documents re: Mitsubishi and Multimedia, Inc.

Motion: Motion to authorize the change of LED manufacturer from Mitsubishi to Multimedia Inc.
Moved: Stauffacher Solomon/Wilsey

The following motion was modified.
Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with Multimedia

Inc. for an amount not to exceed $700,000.
Moved: Stauffacher Solomon/Wilsey

VII. **Zoo**

Project Manager Susan Pontious announced that David Anderson, Zoo Director, has approved the purchase of two sculptures by artist Gwyn Murrill for the Zoo, and has deferred the final artwork selection to the Arts Commission. The Zoo art committee had narrowed the selection of available artwork down to five possible choices. Ms. Pontious showed slides of these sculptures and a sketch of the site and the proposed location of the artwork. The Commissioners chose Tiger 2 (seated tiger) and Cougar III (a crouching cougar).

Next, Ms. Pontious gave a brief update on the design change of a seat wall terminus to the north pathway in "Split Mound" by Jud Fine and Barbara McCarren. A discrepancy was discovered between the grade of the northern "Split Mound" pathway and where it meets Zoo Street. Ms. Pontious reported that she and Steve Winkel, the project architect, met with Susan Ferrarya, the DPW ADA coordinator, to discuss several options for resolving the problem while still meeting ADA requirements. Ms. Ferrarya would not allow either increasing the slope of the grade nor the addition of steps, because either solution would not provide equal access. To solve the problem, it was decided that a seat wall would be added with a raised grade and additional planting to discourage an implied path to the street.

The following motion was modified.
Motion: Motion to approve the design change for a seat wall terminus to the north pathway in "Split Mound" by Jud Fine and Barbara McCarren.
Moved: Stauffacher Solomon/Wilsey

The following motion was modified.
Motion: Motion to approve the purchase of "Tiger 2" at $85,000 and "Cougar III" at $65,000 by Gwyn Murrill for the Zoo.
Moved: Stauffacher Solomon/Wilsey

VIII. **Laguna Honda Hospital Project**

Ms. Pontious reported that the Link Building will now be the new main entrance of the renovated Laguna Honda Hospital facility. This section of the building will be fabricated entirely out of glass. The architects want a major artwork to go in this section, and Ms. Pontious feels that she can take $100,000 previously reserved for the pool, and use it for this purpose. She reminded the Commissioners that specially designed handrails by Cliff Garten are already going in this section. She said that there are three options for selecting an artist for the new $100,000 commission. First, she could select an artist from the pre-qualified pool from the original competition. Second, she could ask Cliff Garten to design the new section. Third, she could re-advertise. She explained how the third option was the least appealing option because of the time it would take to go through the full competition process again. Ms. Pontious said that the second option was most appealing to her because she has realized what a strong esthetic Mr. Garten has, and because he has worked so well with the designers and architects. Commissioner Stauffacher Solomon said that she thought that having Mr. Garten design the additional artwork for the link section would be good for consistency. Ms. Manton added that timing is definitely a concern for this project, but that equity may also be an issue.

Ms. Pontious said that if Mr. Garten chooses not to accept the additional commission, he could be involved in the selection of another artist. She felt that selecting an artist who would complement his strong sensibility may in fact be a challenging task.

Commissioner Wilsey left the meeting at this point.

Ms. Pontious concluded her report by saying that Hospital Administrators are extremely pleased with Mr. Garten's handrail design. Mr. Garten is flying to San Francisco on April 8th to meet with Susan Mizner from the Mayor's Office of Disability to hear her concerns regarding his design. The

handrail materials also must be approved by OSHPD (the state agency that regulates hospitals).

The following motion was not voted on because of lack of quorum:
Motion: Motion to approve the method of selecting an artist to develop a design for the glass curtain wall on the link building at Laguna Honda Hospital with a working budget of $100,000.

IX. **Ocean View Recreation Center**
Project Manager Tonia Macneil reported that the City is building a new recreation center in the OMI district near City College at Ocean View Park, on a southern facing terrace above a sloping site. The Minnie and Lovie Ward Recreation Center will be located between Capitol and Pilgrim, at Montana. Approximately $68,000 will be available for art enrichment. Ms Macneil said that the project would come before Civic Design in April 2002, and that an open competition to select artists would be complete by August 2002.

Explanatory Document: Ocean View District Memo

X. **New Business**
Ms. Manton reported that Liz Diller has had to postpone her presentation of the Audio Visual content for the LED screen until the final decision on the LED equipment has been made. As it is now, Ms. Diller is planning on coming to San Francisco the last week in May. Ms. Manton asked the Commissioners if they would be available for a special Visual Arts Committee (VAC) meeting that week so that Ms. Diller could present her proposal. Commissioner Guggenheim suggested that the regular Visual Arts Committee meeting be moved to May 29th to accommodate Ms. Diller's schedule. Ms. Lehane mentioned that pushing the regular meeting to such a late date may conflict with getting VAC consent items included on the Full Arts Commission Agenda for June. Ms. Manton said that she would talk with Ms. Diller to see if her schedule could be a little more flexible. May 22nd was discussed as an alternate date.

XI. **Old Business**

XII. **Adjournment**

As there was no further business, the meeting was adjourned at 5:15 p.m.

Submitted by Anna Kvinsland, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs, 3/26/02

3/26/02

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12 March 2002

DILLER + SCOFIDIO
36 COOPER SQUARE, 5TH FLOOR, NEW YORK, NY 10003 tel: 212.260.7971 fax: 212.260.7924

PROJECT: *Moscone.*

To: JILL MANTON
SAN FRANCISCO ARTS COMMISSION
Fax: 415.252.2595

Jill,

The following list explains our reasoning for replacing Mitsubishi with Multimedia as our LED supplier for Facsimile. Multimedia has given us two quotes which radically effect our budget. Their 12mm system offers us a much higher resolution screen and nearly twice the lifespan, and greater functionality at $115,000 less than with the Mitsubishi design. Their 18mm system offers comparable resolution and lifespan, and greater functionality at $225,000 less than with the Mitsubishi design. Mitsubishi has expressed very little interest in this project throughout the entire process. We have determined that Mitsubishi is incapable of adapting their video display system which appears to have been designed specifically for stadiums without the option of customization. Mitsubishi is simply not staffed nor equipped to handle custom displays. Multimedia, on-the-other-hand, fabricates all of their signs from scratch; each display is a custom design. Multimedia is willing to assume responsibility for all components associated with the video cabinet for a budget far less than that proposed by Mitsubishi.

- Multimedia will provide a structural steel space frame that will make the cabinet self supporting while also handling the lateral load of the armature, as per the specifications of POL-X. This means that POL-X will be able to eliminate this component from their scope of work. The efficiency of this system will provide savings which are necessary to allow room in the budget for the potentially inflated costs of engineering, delivery, and installation of the armature.
- Fan/Filter-less Cooling System – Multimedia has designed a forced air-cooling system that requires NO fans and NO filters. This system is designed to have a stepped array of louvers at the bottom edge of the cabinet which can be cleaned by using a high pressure water sprayer from street level. This eliminates the need for unsightly louvers on the back face of the sign, and more room for the Alpha-numeric displays to fit within the clear band of glass at floor level.
- Front Accessibility – Multimedia has designed lightweight modules for the video screen that are waterproof and simple to detach from the front face, thereby eliminating the problem with accessing the video display from the tight space between the sign and the façade.

- Cabinet Thinness – Multimedia will propose a cabinet that is only 12"-14" thick as opposed to the 21" thick Mitsubishi design. This meets the requirements of our original proposal having an elegant profile.
- In-House Alphanumeric Display – Multimedia will provided the alphanumeric displays as well as the video display. This solves endless headaches associated with integrating the systems provided by two separate vendors.
- Video Controller – Multimedia has included a Full Show Control System which provides 20+ hours of scheduled video footage and customized computer control software for both the video and alphanumeric displays. This is an incredibly sophisticated system which was not considered for the Mitsubishi design because their system without it was already exceeding our budget.
- AV Contract – Multimedia is willing to assume responsibility for all remaining AV components beyond the scope of their video/alphanumeric displays. This includes the video camera and several small components necessary to integrate the live video feed with the prerecorded video feed. Multimedia with subcontract the installation and maintenance of these additional components.
- Multimedia will provide the maintenance contract for the entire system themselves (as long as Moscone provides a man-lift on-site).
- All Inclusive Display Cabinet – Multimedia will essentially be supplying a fully self supported, waterproof display cabinet, maintenance contract
- Motion Control Sync – Multimedia is already familiar with the PLC controller specified for the POL-X motion system and has already included the cost of the custom software required to integrate the two systems into their own budget. Multimedia is also willing to take on the engineering of the software for the motion control system as well.
- Location – Multimedia has already established a productive working relationship with D+S. Their main production facility and headquarters is 80 miles away from Moscone and less than 100 miles from POL-X. They also have a location in New York where the proposed project manager is located and are directly available for office visits and meetings here at our studio.
- Testing – Multimedia has 25,000 sq. ft. of open floor space at their facility and is willing to host a full test of the motion system and all of its components before delivering them to the site. We could potentially choose to have Multimedia engineer the motion control as well as fabricate all components at their plant. They have a complete fabrication shop and staff in the same building.
- Multimedia will be ready to install by the beginning of September.

We have grown continually frustrated by Mitsubishi's lack of response to our requests for participation in this project. Mitsubishi appears to be completely understaffed and unable to bridge the gap between their limited number of representatives in the United States and their factory in Japan. The lag in momentum for this project can be directly attributed to this extreme lag in communication between continents. Multimedia has a large staff and a large production facility less than 1.5 hours from Moscone. They are only 2 hours away from POL-X and have offered to work directly with POL-X on the integration of the armature and motion system with their display cabinet at their facilities in Rancho Cardova. In light of these recent developments with Multimedia and with the perpetual inertia of Mitsubishi we feel that our options are quite clear.

Please call me after you have read this so that we can make a final decision.

Best regards,

Matthew Johnson
D+S
212.260.7971

Explanatory Document for Agenda Item #4: Moscone Center Expansion Project

15 March 2002

DILLER + SCOFIDIO
36 COOPER SQUARE, 5TH FLOOR, NEW YORK, NY 10003 tel: 212.260.7971 fax: 212.260.7924

PROJECT: *Moscone.*

To: MARK FOSTER
MITSUBISHI ELECTRONICS US
Fax: (678) 376-2855

Mark,

We have been continually frustrated by Mitsubishi's lack of response to our requests for participation in this project. Mitsubishi appears to be completely understaffed and unable to bridge the gap between their limited number of representatives in the United States and their factory in Japan. The lag in momentum for this project can be directly attributed to this extreme lag in communication between continents. Our meeting in San Francisco was meant to clarify the urgency of resolving outstanding issues and to gain some necessary momentum. Mitsubishi still remains distant from engaging in this project and the lack of communication that has persisted for the duration of our business relations has not changed.
At the beginning of this project Mitsubishi assured us that they were prepared to customize their sign to our specifications. Contrary to this assurance we have realized that Mitsubishi is incapable of fulfilling this promise. After 10 months of negotiations concerning details of this sign assembly, Mitsubishi has still failed to deliver a complete design package. Mitsubishi has not proven to us that they are capable of carrying out this project. This condition has stopped area construction on the job and placed our entire project in jeopardy. We are hereby terminating our relationship with Mitsubishi Diamond Vision. We request a refund on our $20,000 deposit. If we do not receive this we will have to charge a penalty for lost construction time.

Ricardo Scofidio

HUNT CONSTRUCTION GROUP

DELAY

WE ARE STOPPED IN THIS AREA OF CONSTRUCTION UNTIL THIS ISSUE IS RESOLVED

HUNT CONSTRUCTION GROUP, INC.
REPRESENTATIVE:
DATE: 3/13/02

Monday, March 4, 2002

Balmore Hernandez
City and County of San Francisco
Construction Project Trailer (blue)
5th and Howard Street
San Francisco, California 94103

Re: Exterior Art Design Delay

Dear Balmore,

Based on our meeting of March 1, 2002, we would like to re-iterate our concerns about the lack of completed design information in order for Pol-X West, Inc. (Pol-X) to produce accurate and timely shop drawings. Based on the latest update, Pol-X is still waiting for information from Mitsubishi in order to complete their documents. At this time, the expected shop drawing delivery date has again been delayed another month resulting in an expected submittal sometime near the end of March. Due to the design dynamics, the projected fabrication dates have slipped dramatically. As stated in the meeting, Hunt Construction Group, Inc. (Hunt) recommends that CCSF authorize the release of the bottom track tube steel for fabrication, prior to the final Pol-X submittal, in order for the timely scheduled completion of the curtainwall soffit panels by Enclos Corp. As was discussed and explained in the meeting, the bottom track tube is essential for the completion of the soffit work. We believe the most cost-effective manner to address this potential schedule problem is to release the tube steel, based on the size recommendations of Pol-X's Structural Engineer and as shown on the contract documents. Please provide your comments and direction on this issue to Hunt, Pol-X and The Art Commission as soon as possible to mitigate this delay.

If you should have any questions, please call.

Sincerely,

Tim Smith
Project Manager

TS: CA

cc: R.E. Zunino
File

Document Number GEN-1990

MAR 13 '02

Moscone Ex. Expansion Project

	CC	AC		CC	AC
RF			JE		
DM			MD		
JO			MA		
RL					
WI					
JC			BW		
'N			NM		
RG			CC		
Hunt Construction					

Hunt Construction Group, Inc.
Moscone Center Expansion Jobsite
860 Howard Street, San Francisco, California 94105
Phone: (415) 357-0221 Fax: (415) 357-0251 www.huntconstructiongroup.com

3300 Mother Circle, Suite 150
Rancho Cordova, CA 95742 □ USA
phone: 916. 852.4220 □ fax: 916.852.8325

MULTIMEDIA
Electronic Programmable Signs

Prepared for: *Matthew Johnson*
Diller + Scofidio
36 Cooper Square, 5F
New York, NY 10003
212.260.7971 212.260.7924 fax

2/27/2002

Prepared by: Jason Barak
ext. 101

PROJECT: Moscone Center

	12.7mm	18mm	Alpha Numerics
Display Area:	14.67' x 24'	14.65' x 23.97'	.84" x 25
Matrix:	352 high x 576 wide	242 high x 396 wide	8 high x 240 wide
Cabinet Dimensions:	*TBD w/POL-X*	*TBD w/POL-X*	*TBD w/POL-X*
Quantity:	*1*	*1*	*4*
Display Costs:	**$507,395.00**	**$407,795.00**	**$46,080.00**
Extended Warranty Parts:	**$94,500.00**	**$85,000.00**	**$5,000.00**
Freight:	**$600.00**	**$600.00**	**$200.00**

Valid through 3/02.

Options

Cabinet Costs:	**$50,000.00** *- Incorporates Alpha Numerics* ***- FULLY WEATHERPROOFED*** *- Full Structural Steel Cabinet - Self Supporting for Installation of Display - Attaches to Armature*
eVIDIA Show Controller:	**$29,995.00** *- Full Show Controll System w/Digital DVI and/or Analog Video* *- Capability for 20 hours of DVI video playback as specified by EAR Studio*
Wipe/Dissolve Development:	**$6,500.00** *- Custom Design of 3 wipe/dissolve effects for switiching between sources*
Scan Converter:	**$15,000.00**
Software Control:	**$15,000 - $20,000** ****Full Scope still TBD**** *- Custom Software to Control all devices from Show Control PC & Alpha Numerics*
Motion Sync Software:	**$5,000 - $10,000** ****Full Scope still TBD w/POL-X**** *- Custom cuing interfaced with Motion Control System*
Mechanical Engineering:	*NC*
Cabling:	**$7,500.00** *- 500' of power and Fiber Optic Cabling*
Technical Installation:	**$8,000.00** *- 10 Days @ $800 per Day*

S F
A C

SAN FRANCISCO ARTS COMMISSION

RICHARD NEWIRTH
ECTOR OF CULTURAL AFFAIRS

PROGRAMS
CIVIC DESIGN REVIEW
COMMUNITY ARTS
& EDUCATION
PERFORMING ARTS
PUBLIC ART

CULTURAL EQUITY GRANTS
SUITE 60

CIVIC ART COLLECTION
STREET ARTISTS LICENSES
SUITE 70

COMMISSION GALLERY
401 VAN NESS AVENUE
415.554.6080

//THECITY.SFSU.EDU/SFAC/
IL: SFAC@THECITY.SFSU.EDU

Date: March 11, 2002

To: The Honorable Members of the Visual Arts Committee

From: Jill Manton, Director, Public Art Program

Re: PUC Art Enrichment Funds for Sunol Temple

Commissioners:

This item will be presented at the March 20th Visual Arts Committee meeting. The purpose of this memo is to provide you with my recommendation and background information before you are asked to vote on the matter. It involves an unauthorized assumption made by PUC staff regarding the use of art enrichment funds for the restoration of the murals at the Sunol Water Temple. Section 3.19 of the Administrative Code, which establishes the Art Enrichment Ordinance, clearly states that the "Arts Commission shall supervise and control the expenditure of art enrichment funds."

A few years ago, we were approached by Lena Chen of the PUC proposing the use of art enrichment money from upcoming PUC projects for the restoration of the Sunol Water Temple. The Sunol Water Temple is an icon for the Water Department and its image appears on their trucks and service vehicles. At the time we were asked, we had not received any information about upcoming PUC projects that would generate art enrichment funds. We requested that the PUC provide us with such a list so that we could have a sense of what kind of money might be available for art in the near and future timeframe to enable us to establish art enrichment priorities.

Lena, presumably backed by PUC management, also purported that the temple structure itself was an artwork or monument and that the Arts Commission should pay for its architectural restoration. We refuted that interpretation and said that we would consider making a contribution towards the cost of the mural restoration and requested budget information. As a gesture of good will, we also pledged to apply $11,000 in art enrichment funds from the Castlewood Pump Station towards the cost of restoring the murals. The Castlewood project had been presented to staff during the same time frame. As it did not provide public access, rather than placing the funds on reserve for a future use, I recommended, and the Commission subsequently voted upon, applying these funds to the cost of restoring the murals. I also thought it made sense to apply the art enrichment generated by the temple restoration itself to the murals as opposed to doing another project or reserving the funds for another site. As there was no follow through from Lena Chen on the cost of the mural restoration nor any subsequent request for a specific amount of art enrichment money to be approved by the Arts

CITY AND COUNTY OF
SAN FRANCISCO

Commission for this purpose, I assumed that the PUC no longer wished to pursue this subject.

In December 2001, I learned that Ms. Chen had, without our permission, express or implied, intended to apply the entire $131,975 cost of the mural restoration to art enrichment to be paid out of our pool of reserved funds. I have been asked by PUC staff to make a recommendation to this effect to the Arts Commission. In good conscience, I can not comply with their request.

The PUC is to be commended for undertaking the restoration of the murals. Nevertheless, they had no authority to assume that we would retroactively grant them approval to use art enrichment money. Apart from the $11,000 in Castlewood art enrichment money, there are no formal approvals from the Arts Commission about the use of art enrichment money for the Sunol mural restoration.

Ms. Chen made an assumption that was not based upon any agreement, formal or implied. It is a Project Manager's responsibility to verify the availability of all funding sources before proceeding with a contract. Ms. Chen has now left the PUC and moved on to the Department of Recreation and Parks. PUC staff has requested that the Arts Commission agree to the funding because the work was done to preserve artwork.

My recommendation is that we honor the $11,000 already pledged to the project, and contribute the 2% in art enrichment ($30,000) generated by the cost of the temple restoration for a total art enrichment contribution of **$41,000**. The PUC shall have to fund the $70,000 balance of the cost from their own resources.

We have taken significant steps to improve our working relationship with the PUC. We have come to agreement as to what kinds of projects are eligible for art enrichment and which kinds are not. A final draft of an MOU regarding procedures for spending the reserved Art Enrichment funds is being circulated and will soon be presented to the Commission for approval. I regret that this incident has occurred and hope that it will not mar the progress we have made in our work with the PUC staff. Nonetheless, PUC staff should have obtained our express and formal permission before assuming that they would have "carte blanche" to conduct a project that was a PUC rather than an Arts Commission priority to be underwritten with Arts Commission money. Please contact me if you wish to discuss this further.

SAN FRANCISCO ARTS COMMISSION

STAFF REPORT

RICHARD NEWIRTH
IRECTOR OF CULTURAL AFFAIRS

PROGRAMS
CIVIC DESIGN REVIEW
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& EDUCATION
PERFORMING ARTS
PUBLIC ART

CULTURAL EQUITY GRANTS
SUITE 60

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STREET ARTISTS LICENSES
SUITE 70

RT COMMISSION GALLERY
401 VAN NESS AVENUE
415.554.6080

TP://THECITY.SFSU.EDU/SFAC/
MAIL: SFAC@THECITY.SFSU.EDU

TO: Honorable Members of the Visual Arts Committee

FROM: Tonia Macneil< Project Manager TM

DATE: March 13, 2002

RE: New Public Art Project

BUDGET: Approximately $68,000 for Artwork

OCEAN VIEW DISTRICT:
MINNIE AND LOVIE WARD RECREATION CENTER

Project Site

The Minnie and Lovie Ward Recreation Center will be a new, 16,000 sf building that replaces the existing recreation center, located in Ocean View Park, on Montana Street between Capitol Avenue and Plymouth Avenue. In addition to a gymnasium, a weight room, and a community room, program spaces will include a Teen Center, an arts and crafts room, a Preschool, and a substantial kitchen.

During a second phase of construction, a new park entrance, children's playground and picnic area will be constructed to the west of the Recreation Center, at the corner of Capitol and Montana.

Ocean View Park occupies a south-facing hillside, with the current building site on a terrace at the north end of the park. The new building configuration and siting takes maximum advantage of the views to the south, with the smaller program spaces grouped around a central 60 ft. by 80 ft. courtyard. A veranda lines the three interior edges of the courtyard, creating a protected interior/outdoor space.

Conceptual design has not been finalized, so the style of architecture is unknown at this point.

Public Art Opportunities

Three sites have been identified for location of public art: the large central courtyard, the playground and the new park entrance. While the park entrance has the advantage of being visible from nearby streets, and playground art is appealing, completion of these areas will not take place

CITY AND COUNTY OF
SAN FRANCISCO

for at least a year after the new building is open. The courtyard, with its dramatic view of the playing fields below, also offers interesting possibilities. The building budget does not include funds for landscaping of the courtyard or provision of seating, leaving the area available to an artist's imagination.

Artist Selection
The selection process will be an open competition available to artists residing in Northern California. The community will be represented by one vote on the selection panel. More than 400 interested residents will be invited to meet with the finalists before they begin the proposal phase, and will be notified of the opportunity to comment on the completed proposals prior to the second Selection Panel meeting.

Timeline
We are working to identify a project artist in time to participate in Design Development, so that the artist's design can be incorporated in to construction documents.

Tentative Selection Process timeline:

May 3 – Deadline for submission of applications
Mid-May – Selection Panel meeting to select finalists
May through July – Proposal Phase
Early August – Selection Panel meeting to recommend artist
August 21 – Visual Arts Committee approval of recommendation
September 9 – Arts Commission approval of recommendation

SAN FRANCISCO ARTS COMMISSION

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VISUAL ARTS COMMITTEE

04-12-02A10:01 RCVD

Wednesday, April 17, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

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PUBLIC LIBRARY

Notices

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, Ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound producing electronic devices.

AGENDA

Consent

1. Motion to rescind resolution #0204-02-041 modifying contract with Diller and Scofidio for an amount not to exceed $11,000 for additional engineering services provided by Pol-X West and extending contract completion date until Dec 31, 2002.
2. Authorization to modify contract with Diller and Scofidio increasing contract amount by an amount not to exceed $20,000 for additional engineering services provided by Pol-X along with evidence of professional liability insurance in the amount of $1 million and extending contract completion date until Dec. 31, 2002.
3. Authorization to enter into Phase II contract with artist Ned Kahn for the 525 Golden Gate Avenue office building for an amount not to exceed $25,000 (exact amount to be confirmed at meeting).
4. Authorization to approve panelists from the following pool to serve on artist selection panels for Recreation and Park Bond Projects: Connie Wolfe, Janet Bishop, Tricia Lagaso, Susan Miller, Sergio de la Torre, Eduardo Pineda, Marina McDougall.
5. Motion to authorize the Director of Cultural Affairs to enter into a contract for $10,000 with Jeffrey Brown for landscape design, restoration and maintenance services related to site improvements at the Endangered Garden / Sunnydale Pump Station Public Art Project.

6. Motion to authorize the Director of Cultural Affairs to enter into a contract for $24,000 with Judy Marecco, Glass Block Designs, for repairs, replacement and modification of glass paving and fiber optic elements on the Embarcadero Ribbon Sculpture.

2. **525 Golden Gate Avenue New City Office Building**
   Jill Manton
   Presentation of design proposal submitted by Anna Valentina Murch

   Motion: Motion to authorize approval of design submitted by Anna Valentina Murch for 525 Golden Gate Avenue Office building.

3. **Moscone Center Expansion Project**
   Jill Manton
   Project Update

4. **Zoo**
   Susan Pontious
   Project update

   Motion: Motion to approve the Zoo's proposed design change to Fine/McCarren's "Split Mound".

5. **Juvenile Hall**
   Kristen Zaremba
   Staff report and artists' presentation

   Motion: Motion to approve the revised, final artwork designs by the artist team of Johanna Poethig and Julio Morales for the facade glazing, hallways, dayrooms and multi-purpose/chapel room of the Juvenile Hall Replacement Facility.

6. **Library Bond Art Enrichment**
   Judy Moran

   Presentation of slides of artwork by finalists recommended by the Library Bond Art Enrichment Artist Selection Committee for a pre-qualified artist pool to be eligible for future consideration to create artwork for six new or renovated library branches, in Glen Park, Ingleside, Mission Bay, Portola, Richmond, and Visitacion Valley, in Phase I of the Library Improvement Program. (Artist finalists to be named at the meeting.)

   Motion: Motion to approve the finalists recommended by the Library Bond Art Enrichment Artist Selection Committee for a pre-qualified artist pool to be eligible for future consideration to create artwork for six new or renovated library branches, in Glen Park, Ingleside, Mission Bay, Portola, Richmond, and Visitacion Valley, in Phase I of the Library Improvement Program.

7. **Gallery**
   Rupert Jenkins
   Gallery Report

8. **New Business**
   Set a date for next month's meeting of the Visual Arts Committee (Suggestion: May 22).

9. **Old Business**

10. **Adjournment**

4/11/02

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San Francisco Arts Commission Public Meetings

ACCESSIBILITY INFORMATION

Pursuant to City Policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.

Full Commission Meetings, and individual Committee Meetings of the Arts Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness, suite 70, basement level, unless another site is specified. Suite 70 can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible public transit that serves this location includes:

Muni Metro Trains: J, K, L, M, and **N** lines stop at the **Van Ness Station,** Van Ness and Market, one-half block from the building.

Muni Buses: 9, 26, 42, 47 and **49,** serving the area of Van Ness and Market.

BART: Civic Center Station, located at the intersection of Grove, Hyde, and Market Streets

For more information on accessible transit, call (415) 923-6142.

In order to assist the city's efforts to accommodate individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American Sign Language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact **Liz Lerma** in the Community Arts and Education Program at (415) 252-2596 at least 72 hours prior to meeting. Late requests will be honored if possible.

KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils, and other agencies of the City and County exist to conduct

the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact **Donna Hall:** By mail to Clerk of the Board of Supervisors , 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco 94102; by phone at (415) 554-7724; by fax at (415) 554-5163; or by email at Donna_Hall@ci.sf.ca.us. Citizens interested in obtaining a free copy of the Sunshine Ordinance can request a copy from Ms. Hall or on the City's website, www.ci.sf.ca.us.

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SAN FRANCISCO ARTS COMMISSION

70.95
17/02

VISUAL ARTS COMMITTEE

Wednesday, April 17, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Notices
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Minutes

Commissioners Present
Ralph Guggenheim, Barbara Stauffacher Solomon, Dugald Stermer, Dede Wilsey; Absent: Stanlee Gatti.

Staff Present
Richard Newirth, Director of Cultural Affairs; Jessica Goodson, Rupert Jenkins, Anna Kvinsland, Debra Lehane, Michele Liapes, Jill Manton, Judy Moran, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:10 p.m.

1. **Consent**
1. Motion to rescind resolution #0204-02-041 modifying contract with Diller and Scofidio for an amount not to exceed $11,000 for additional engineering services provided by Pol-X West and extending contract completion date until Dec 31, 2002.
2. Authorization to modify contract with Diller and Scofidio increasing contract amount by an amount not to exceed $20,000 for additional engineering services provided by Pol-X along with evidence of professional liability insurance in the amount of $1 million and extending contract completion date until Dec. 31, 2002.
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5. Motion to authorize the Director of Cultural Affairs to enter into a contract for $10,000 with Jeffrey

Brown for landscape design, restoration and maintenance services related to site improvements at the Endangered Garden / Sunnydale Pump Station Public Art Project.
6. Motion to authorize the Director of Cultural Affairs to enter into a contract for $24,000 with Judy Marecco, Glass Block Designs, for repairs, replacement and modification of glass paving and fiber optic elements on the Embarcadero Ribbon Sculpture.

Motion: Motion to move the consent calendar item.
Moved: Stermer/Stauffacher Solomon

2. **525 Golden Gate Avenue New City Office Building**
Public Art Program Director Jill Manton presented a design proposal submitted by Anna Valentina Murch for the 525 Golden Gate Avenue New City Office Building. Ms. Manton explained that Ms. Valentina Murch's artwork will be featured in the conference rooms of the glass campanile (tower), a central feature of the north façade of the building, at Polk Street and Golden Gate Avenue. Ms. Valentina Murch's proposal involves three components. The first component of her proposal features representing and incorporating different ecosystems, terrain, and geology, unique to San Francisco, in each of the 13 conference rooms. These elements may be included in flooring materials, furniture, or might actually be visible in the "inter-stitial" space between floors. As a second component, Ms. Valentina Murch would use colored glass on the side panels of the conference room windows. Ms. Manton said that the third component of the proposal involved incorporating a Frette design on the rear wall of the conference room that would represent the particular ecology of that room.

Ms. Manton said that while Ms. Valentina Much did not directly address the theme of a green building by using recycled materials, reducing sun glare, or any other feature of sustainable architecture, she felt that Ms. Valentina Murch did address the green theme by developing a project based upon San Francisco's natural ecology.

Ms. Manton concluded her report by saying that the Civic Design Committee reviewed and approved Phase I of Ms. Valentina Murch's proposal on Monday, and that the project architects are thrilled with her proposal. Today's motion only seeks approval of the design and not costs which are still unknown at this point.

Motion: Motion to authorize approval of design submitted by Anna Valentina Murch for 525 Golden Gate Avenue Office building.
Moved: Stermer/Stauffacher Solomon

3. **Moscone Center Expansion Project**
Ms. Manton reported that she was getting ready to enter into contract with MultiMedia, Inc. for an LED system for the Moscone Center. Ms. Manton said how pleased she was with MultiMedia's prompt response in providing a finished design. She mentioned how the prior proposed vendor, Mitsubishi, took several months to provide a final design.

Ms. Manton said that although the Arts Commission never contracted with Mitsubishi, the company has made subtle threats to bring a lawsuit against the City. Fortunately, upon consulting with the City Attorney, Ms. Manton discovered that city governments may back out of contracts without penalty if it is in the best interest of the public. However, this may not prevent Mitsubishi from bringing suit. At the direction of the City Attorney, Ms. Manton placed an advertisement for an LED system through the City's Office of Contract Administration as well as in a trade publication. Ms. Manton cannot send a letter of intent to MultiMedia until this conflict with Mitsubishi has been resolved and the ad has run.

Ms. Manton said that another complication is that Pol-X West, the engineer of the LED system, was going to be assigned to Hunt Construction as a specialty sub-contractor to fabricate and install the LED

system. But now, for a variety of reasons including insurance and bonding, Pol-X West has not been able to get the $5,000,000 in Errors and Admission insurance required by the Moscone Project. While Ms. Manton is still working to remedy this situation, the new plan is to take the Pol-X West design and turn it over to Hunt Construction, the existing contractor, with the requirement that Pol-X West retain control of the electrical work.

4. **Zoo**
Project Manager Susan Pontious said that there was nothing to report at this time.

The following motion was removed.
Motion: Motion to approve the Zoo's proposed design change to Fine/McCarren's "Split Mound".

5. **Juvenile Hall**
Project Manager Kristen Zaremba informed the Commissioners that she, Jill Manton and the artists met with the Youth Guidance Center Advisory Committee and Chaplain Toni Dunbar in February, and that they were enthusiastic about the proposed artist-designed light-boxes for the multi-purpose/chapel room and the other proposed art elements for the facility. Unfortunately, the Chief Probation Officer Jesse Williams was not at the February meeting, and subsequently expressed reservations about the proposed glazing design. As a result, an alternate design was presented that pleased everyone at the facility, including the Chief Probation Officer. Ms. Zaremba said that Julio Morales, one of the project artists, was here today to present the revised, final artwork designs for the facade glazing, hallways, dayrooms and multi-purpose/chapel room of the Juvenile Hall Replacement Facility.

Mr. Morales reminded the Commissioners that the theme of this project is roots and memory. He said that the Chief Williams had concurred that working with the root concept and incorporating the text from the youth workshops would generate the most ideal design. Ms. Zaremba explained that the Youth Guidance Advisory Committee felt that the revised organic branch design was an improvement over the original design. It will be composed entirely of text, relates to the hallway and dayroom designs, and would embrace more fonts, including characters from various languages, and more text from the youth workshops than the original design. Mr. Morales showed a photo of an example of the window glazing and how the design will cast a shadow on the floor when exposed to sunlight. The glazing design will be legible from inside, outside, and close-up.

Mr. Morales showed a to-scale model of one of the six to seven light boxes that will be installed in the chapel ceiling. Commissioner Stermer said that the revised designs were a big improvement over the previous proposal.

Motion: Motion to approve the revised, final artwork designs by the artist team of Johanna Poethig and Julio Morales for the facade glazing, hallways, dayrooms and multi-purpose/chapel room of the Juvenile Hall Replacement Facility.
Moved: Stermer/Stauffacher Solomon

6. **Library Bond Art Enrichment**
Project Manager Judy Moran explained how this art enrichment project will provide artwork for six new or renovated library branches, in Glen Park, Ingleside, Mission Bay, Portola, Richmond, and Visitacion Valley, in Phase I of the Library Improvement Program. Due to limited resources, one competition was conducted to create a pre-qualified artist candidate pool from which artists would be selected for each branch, rather than conducting six separate competitions. Ms. Moran explained that the artist selection panel that met yesterday selected a pool of 30 artists from 53 applicants. She explained that after the Commission approves the pool of recommended finalists, Community Artist Selection Panels consisting of one librarian, one project architect, and three community members will select three artists from a selection of the pool of 30 approved artist finalists to create proposals for each library project. Following

the public display of the three Finalists' proposals for each branch, the Community Artist Selection Panel for each branch will select one or two artists, to perform the commission. Opportunities for public art at the new or renovated libraries include wall, flooring, and glass treatments, hanging sculptures, gates, and/or entryways.

To conclude her report, Ms. Moran presented two slides of artwork by each of the 30 artist finalists (one artist team applied with a video excerpt) who were recommended by the Library Bond Art Enrichment Artist Selection Committee for the artist pool.

The following motion was modified.
Motion: Motion to approve the following finalists recommended by the Library Bond Art Enrichment Artist Selection Committee for a pre-qualified artist pool to be eligible for future consideration to create artwork for six new or renovated library branches, in Glen Park, Ingleside, Mission Bay, Portola, Richmond, and Visitacion Valley, in Phase I of the Library Improvement Program:
Seyed Alavi, Juana Alicia, Lois Anderson, Anders Barth, Teresa Camozzi, Ann Chamberlain, Sheila Ghidini, Daniel Goldstein, Cherrymae Golston, Diane Andrews Hall, Terry Hoff, Gordon Huether, Werner Klotz and John Roloff, Vincent Koloski, Reddy Lieb and Linda Raynsford, Cork Marcheschi, Anita Margrill, Oscar Melara and Kate Connell, Emmanuel C. Montoya & Rebecca Solnit, Jeff Northam and Rufus Butler Seder, Johanna Poethig, Eric Powell, Jon Rubin, Shan-Shan Sheng, Amy Trachtenberg, Horace Washington, Ann Weber, John Wehrle, Rene Yung, and Dana Zed.
Moved: Stermer/Wilsey

7. **Gallery**
Gallery Director Rupert Jenkins announced that the guidelines for the Construct 2 Installation Award show have been distributed. He asked for help from the Commissioners in getting the word out.

Mr. Jenkins also announced that the exhibit opening at City Hall next week will include photographs by Armenian photographers, celebrity icon photo-collage portraits by Brett Kaufman, photographs by Cheryl Maeder, a retrospective of prints by the late Gary Shaffer, and a collection of San Francisco paintings by Zhunwang Zhao.

Mr. Jenkins invited the Commissioners to attend an opening by Josh Green, the third in a series of seven openings, at the gallery tonight.

8. **New Business**
Ms. Manton reminded the Commissioners that because of a special presentation by Liz Diller, the date for next month's meeting of the Visual Arts Committee is being moved to May 22 instead of the regularly scheduled date of May 15. Commissioners Guggenheim, Stauffacher Solomon, and Stermer said that they could attend a meeting on May 22.

9. **Old Business**

10. **Adjournment**

As there was no further business, the meeting was adjourned at 3:45 p.m.

Submitted by Anna Kvinsland, Public Art Program Assistant

Approved by Nancy Gonchar, Deputy Director, 4/26/02

4/26/02

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SPECIAL MEETING

JOINT CIVIC DESIGN REVIEW & VISUAL ARTS COMMITTEE

Wednesday, April 17, 2002

4:00 p.m.

25 Van Ness Avenue, Suite 70

Notices
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Public comment in regard to specific items will be taken before or during consideration of the item.

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AGENDA

1. **Emperor Norton Memorial**
   Review of Proposed Gift to the City of Statue of Emperor Norton
   Presentors: John Caulder, Dan Macchiarini

   Motion: Motion to approve the design concept for the Emperor Norton Memorial for Telegraph Hill at Vallejo/ Kearny at the top of the Macchiarini steps.

2. **Adjournment**

4/11/02

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SAN FRANCISCO ARTS COMMISSION

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VISUAL ARTS COMMITTEE

SPECIAL MEETING

Wednesday, May 22, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Notices

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, Ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound producing electronic devices.

AGENDA

1. **Consent**
    1. Motion for the Director of Cultural Affairs to enter into contract with Stuart Dean for the conservation of the Dewey Monument in Union Square for an amount not to exceed $90,000.
    2. Motion to accept into the Civic Art Collection the tile mural by artist JoeSam titled "Wade in Water," 2001, consisting of 900 glazed ceramic tiles 12 x 12" installed on five walls in the new Martin Luther King Swimming Pool covering approximately 3,712 square feet.
    3. Motion to accept into the Civic Art Collection an installation by artists Jon Rubin and Harrell Fletcher, "Photos of People from the Neighborhood Enlarged and Attached to the Building, and Fortunes in the Parking Spaces," 2002, consisting of 11 30"-34" wide porcelain-enameled steel medallions and stenciled fortunes painted on the concrete floor at the end of each parking space at the North Beach Parking Garage at 735 Vallejo Street.
    4. Motion to authorize the Director of Cultural Affairs to enter into a contract for $10,000 with Jeffrey Brown for architectural landscape and art consulting services at the Sunnydale Pump Station Endangered Garden Public Art Project.

5. Motion to authorize the Director of Cultural Affairs to enter into a contract for $24,000 with Glass Block Designs for repairs and modifications to the Embarcadero Ribbon Sculpture.
6. Motion to authorize Jud Fine and Barbara McCarren to change the color of the granite in the "Split Mound" from "Radiant Red" to "Kenoran Sage" and the finish to an all polished surface.
7. Motion to approve the mural design by lead artist Santi Huckaby on the exterior of Hamilton Swimming Pool at the corner of Steiner and Post Streets, funded by Neighborhood Beautification.
8. Motion to approve the mural design by Josef Norris at 1849 Harrison Street, funded by Gerbode Foundation, Irvine Foundation, Grants for the Arts, and a grant from the San Francisco Arts Commission.

2. **Moscone Center Expansion Project**
   Jill Manton
   Presentation of proposed video program by Liz Diller of Diller and Scofidio

   Motion: Motion to approve content of video program for Diller/Scofidio public art project at Moscone Center Expansion Project.

3. **Moscone Interior Art Update**
   Nina Dunbar
   Project Update

   Motion: Motion to approve completion of the interior artwork carvings by Shum, Shu Gordon LLC for the Moscone Expansion Project.

4. **Gallery**
   Rupert Jenkins
   Gallery Report

   Motion: Motion to approve City Site exhibition by Reuben Lorch-Miller, to open June 30, 2002.

5. **Treasure Island Museum**
   Richard Newirth
   Explanatory Document: Letter in support of the Treasure Island Museum

   Motion: Motion to approve a letter of support encouraging the Arts Commission to work with Treasure Island staff on the preservation of the Treasure Island Museum.

6. **525 Golden Gate Avenue New City Office Building**
   Jill Manton
   Project Update

7. **Branch Library Improvement Program**
   Judy Moran
   Presentation of Branch Library Improvement Program Arts Master Plan
   Explanatory Document: Branch Library Improvement Program Art Enrichment Master Plan

8. **Third Street Light Rail Youth Arts Program**
   Judy Moran
   Presentation of Youth Arts Program booklet.

9. **Airport**

Susan Pontious
Project update

Motion: Motion to authorize the Director of Cultural Affairs to enter into an Agreement with Atthowe Fine Arts for an amount not to exceed $50,000 to design and engineer and construct sculpture footings and bases and to transport and install 4 - 6 sculptures at San Francisco International Airport.

10. **Administration**
Susan Pontious
Revised Program Guidelines
Explanatory Document: Summary of changes to Program Guidelines and Revised Guidelines

Motion: Motion to approve the Revised Public Art Guidelines, dated May 1, 2002.

11. **Laguna Honda Hospital Project**
Susan Pontious
Project Update

Motion: Motion to increase Owen Smith's contract by $3,000 to develop a design proposal for paintings for the link building lobby.

Motion: Motion to select one or several of the pre-qualified pool artists or finalists for a commission to design artwork for the third floor elevator lobby of the link building.

Motion: Motion to readvertise the commission to design artwork for the third floor elevator lobby of the link building.

12. **Ocean View Recreation Center**
Tonia Macneil
Project Update

Motion: Motion to approve a pool of selection panelists for Ocean View Recreation Center (names to be submitted at meeting).

13. **Public Art Program Assessment**
Jill Manton, Judy Moran, & Nina Dunbar
Explanatory Document: Public Art Program Assessment Plan Summary

14. **New Business**

15. **Old Business**

16. **Adjournment**

5/16/02

SAN FRANCISCO ARTS COMMISSION

DRAFT

RICHARD NEWIRTH
DIRECTOR OF CULTURAL AFFAIRS

May 16, 2002

Annemarie Conroy, Executive Director
Marianne Connaroe, Director of Port Operations
Treasure Island Development Authority
Treasure Island Project Office
410 Avenue of Palms
Treasure Island
San Francisco CA 94130

PROGRAMS
CIVIC DESIGN REVIEW
COMMUNITY ARTS & EDUCATION
PERFORMING ARTS
PUBLIC ART

CULTURAL EQUITY GRANTS
SUITE 60

CIVIC ART COLLECTION
STREET ARTISTS LICENSES
SUITE 70

ART COMMISSION GALLERY
401 VAN NESS AVENUE
415.554.6080

HTTP://THECITY.SFSU.EDU/SFAC/
EMAIL: SFAC@THECITY.SFSU.EDU

The San Francisco Arts Commission is interested in working with the Treasure Island Development Authority on ways in which we can help to retain the Treasure Island Museum and its collection on Treasure Island. We believe that there are many objects in the collection of both historic and artistic merit and that the Museum is the appropriate venue in which to store these materials. It would be a shame if the collection were to end up in storage.

The Arts Commission is particularly interested in the artifacts from the 1939-1940 World's Fair, as we understand that there are many pieces in the collection that are of cultural interest. Ideally, however, we would like to assist in keeping the collection together rather than disperse the naval, aviation, World's Fair and other pieces to a variety of different locations.

If you need any further information, please don't hesitate to contact me at (415) 252-2592.

Sincerely,

Richard Newirth
Director of Cultural Affairs
San Francisco Arts Commission

CITY AND COUNTY OF SAN FRANCISCO

SAN FRANCISCO ART COMMISSION
25 VAN NESS AVE. SUITE 240, SAN FRANCISCO, CA. 94102

BRANCH LIBRARY IMPROVEMENT PROGRAM
ART ENRICHMENT MASTER PLAN

The Branch Library Improvement Plan (BLIP) Art Enrichment Master Plan describes the Arts Commission's process for managing the creation and integration of artwork into the new branch libraries scheduled for construction in the Glen Park, Ingleside, Mission Bay, Portola, and Visitacion Valley neighborhoods, and into the expanded and renovated Richmond Library.

Arts Commission staff has consulted with Library staff to establish the parameters and objectives of the BLIP Arts Master Plan. The BLIP Arts Master Plan will:

1. articulate the process to be used to select and approve artists for each of the six libraries;
2. recommend the art enrichment allocation for each branch;
3. describe the mechanism for client and community involvement;
4. identify a range of art opportunities (sites and/ or approaches) specific to each site; and
5. create a cost and time effective process to maximize the amount of art enrichment funds that go directly into the artworks;
6. integrate artwork into the architecture of each branch, whenever feasible, in order to augment the art budget with architectural credits.

The goal of the BLIP Arts Master Plan to is acquire high quality art works of lasting aesthetic value that are appropriate to the library context and which can be easily maintained.

Although specifically adapted for this project, the art enrichment process described below is based on Arts Commission procedures that have proven successful for the development of the City public art collection for many years. This plan is intended as a general guide for the entire process; however certain procedures may need to be adjusted during its implementation to meet varying requirements at each branch.

San Francisco Arts Commission's Public Art Program

San Francisco's Public Art Program, one of the first in the country, was established by City ordinance in 1969. The Art Enrichment Ordinance mandates that 2% of the total construction costs of a wide range of capital improvement projects be allocated for art enrichment, to be managed by the San Francisco Arts Commission.

Since 1969, the Arts Commission has facilitated art enrichment as part of capital improvement projects throughout San Francisco in libraries, hospitals, police and fire stations, parks, courthouses, community centers, playgrounds, plazas, the airport, and other City projects.

All funding for the Public Art Program comes from a percentage of the construction budget for capital improvement projects undertaken by other city departments. The

Public Art Program does not receive general or discretionary funds to create new art projects. The funds allocated for the Public Art Program may not be used for other City projects and expenses, such as social programs.

Funding Allocation
2% of the total eligible construction costs for the six library branches is $302,000. The Art Enrichment ordinance stipulates that 20% of the art enrichment budget ($60,400) be allocated for administrative costs, which include salaries, office expenses, and all other administrative costs directly related to the BLIP Art Enrichment Program. Following the calculation of artist competition costs, panelist honoraria and artist proposal fees, maintenance and other necessary project costs, the Arts Commission has determined that the amount of funds available for artwork expenses at all six branches, including final design, artist fee, fabrication, and installation is $217,985, or approximately $36,227 per branch (see Attachment 1).

Project Background
Public Art Program Director, Jill Manton initiated discussion with Library staff in late 2001 about the development of the BLIP Art Enrichment Program. Ms. Manton recommended the creation of a Branch Library Improvement Program Arts Master Plan which will include a two-tiered artist selection process to allow community panels from each branch to have a direct role in the selection process. The Arts Master Plan also proposes the pooling of art enrichment funds generated by each of the six branches to allow for a more equitable distribution of art money among the six branches. This will insure that branches with smaller construction budgets will receive an adequate allotment for art enrichment

The two–tiered artist selection process will establish a prequalified artist candidate pool of eligible professional artists working in a wide variety of appropriate media selected through an open competition. Community and client panels will select the artist(s) whose approach and medium are most compatible with the architectural and neighborhood characteristics of each branch. This approach allows the Arts Commission to conduct its artist recruitment and outreach through one artist competition instead of publicizing and distributing RFQs for six public competitions. This measure is not only time-efficient, but it will maximize the amount of art enrichment funds being dedicated to the artwork, as opposed to the cost of conducting several competitions.

This process will ensure community participation in the art enrichment process. Arts Commission staff will meet with branch staff and neighborhood residents to identify a range of art opportunities. Community members and staff for each branch will review and select artists from the pre-established artist pool.

Artist Selection Process
Phase I: The Artist Selection Panel
The first phase of the artist selection process has been completed. The prequalified artist candidate pool of 30 artists has been established, pending approval by the Arts Commission. The process that resulted in the creation of this pool is as follows:

1. Request For Qualifications
The Arts Commission distributed a Request for Qualifications (RFQ) (see Attachment 2) inviting professional artists residing in the San Francisco Bay Area with demonstrated experience in mixed media, sculpture, ceramics, functional art, or two-dimensional artwork to apply. The RFQ, which described the project and the application requirements, was distributed through a variety of outlets, including the Arts Commission website, Artweek (a regional arts publication), local newspapers, the Arts Commission mailing lists, local arts agencies, and participating library branches. Arts Commission staff also actively recruited potential candidates whose work was deemed appropriate for the BLIP arts projects.

As stated in the RFQ, applications were reviewed based on the following criteria:
•Artistic excellence and originality as evidenced by representations of past work in slides and other supporting material.
•Appropriateness of the artist's medium, style, and professional experience as they relate to the project goals and setting.
•Experience with projects of similar scope and scale, and/or adequate professional experience to handle the requirements of this project.
•Availability to participate in the design, approval and implementation of the project as required. (This criteria will be assessed during the proposal phase for finalists only.)

2. Artists Selection Panel
Arts Commission staff organized an Artist Selection Panel to meet one time only to review application materials and recommend a pool of artists for the prequalified artist candidate pool. Panelists, who were approved by the Arts Commission, were selected to represent a range of backgrounds and appropriate experience relevant to the BLIP Projects. (See Attachment 3.)

Staff sent copies of the applicants resumes and other materials to the panelists for their review prior to the panel meeting on April 17th. At the meeting, the Arts Commission staff presented applicants' slides of past relevant artwork to the panelists. After an initial screening, the slides were presented again, with panelists discussing the qualifications of each applicant before voting to include or not include them in the artist pool.

The panel concluded with a motion to recommend 30 candidates for the artist pool. (See Attachment 4.)

Phase II: Community Artist Selection Panels
Residents of each neighborhood in which a new or renovated library is sited will be invited to participate in the public art process. Arts Commission staff will establish a community selection panel for each participating branch. Each branch will include three community representatives, the branch librarian, and the branch architect, who will review and recommend three artists from a portion of the pool of pre-qualified candidates to develop proposals for their branch.

1. Establishment of Community Panels
The second phase of the artist selection process, during which an artist will be selected for each branch, is underway for the Glen Park, Mission Bay, and Richmond branches.

Community members will be asked to elect three community representatives to serve on the Community Artist Selection Panel for their neighborhood library. At branch library community meetings, a brief questionnaire (see Attachment 5) which has been tailored for each branch will be distributed to those persons interested in participating on the Community Artist Selection Panels. Library staff will also distribute these questionnaires to the persons on mailing lists for each branch. Those individuals interested in serving on Community Artist Selection Panels must complete and submit the questionnaire to the Arts Commission by a date to be specified for each branch to allow the Commission sufficient time to copy the questionnaires for public distribution at the election which will be held at a follow-up community meeting.

At the follow-up meetings, copies of the questionnaires and a ballot will be distributed to attendees who will be asked to vote anonymously in writing for three candidates of their choosing. Elected panelists will be expected to participate in two to three Community Artist Selection Panel meetings to select the artist for their branch.

2. Branch finalists and proposals
Arts Commission staff will select artists from the prequalified candidate pool who they deem most appropriate for the art opportunities identified at each branch. (Note that art opportunities have been established and are described below for the Glen Park, Mission Bay, and Richmond branches.) Slides and other application materials for each selected candidate will be presented to the Community Artist Selection Panel at each branch. All meetings will be publicly announced and open to the public.

After reviewing and discussing the application materials, the Community Artist Selection Panel for each branch will select three finalists to prepare proposals. Finalists will each be paid $250 to develop preliminary proposals. The proposal procedure will continue with an orientation meeting for the finalists with the branch librarian, the branch architect, and community representatives to provide information about the architectural design, appropriate materials, possible thematic approaches, and other community concerns as appropriate.

Finalists will submit a proposal to include a 20" by 24" display board with a rendering of the preliminary art concept and location, and the materials to be used. Additional proposal materials will include a description of the fabrication process, a preliminary budget and a schedule.

The three proposals for each branch will be displayed in the existing neighborhood library or other appropriate public neighborhood facility for written community feedback. The feedback will be compiled and presented to the community panel, which will meet

again to review the three proposals and recommend a finalist for approval by the Arts Commission. Some branches may have opportunities for more than one artist, although the overall budget for each branch will not be changed to accommodate more than one artwork.

Artists who have been selected and approved for developing artwork for any of the participating library branches will be eliminated from the prequalified artist candidate pool.

Approvals
All artists selected by the Artist Selection Panel and all artwork proposals recommended by each Community Artist Selection Panel must be approved by the Arts Commission. Although by Charter the Arts Commission is responsible for granting final approval for an artwork proposal, the Arts Commission works cooperatively with the client agency in assessing an artwork proposal, and will not grant approval to a proposal that is unacceptable to the client agency.

Arts Commission approval is required at the following points in project development:
1. artist selection panelists;
2. prequalified artist candidate pool;
3. artist preliminary proposal for each branch;
4. final design of the artwork for each branch, completed by the artist after entering into contract with the Arts Commission;
5. installed artwork, and approval to accept the artwork into the Civic Art Collection

Library Commission review:
Arts Commission staff will present the preliminary proposals recommended for implementation by the Community Artist Selection panel for each branch to the Library Commission for review and comment prior to the presentation to the Arts Commission (prior to Step #3).

Artist contract
The approved artist for each branch will enter into contract with the Arts Commission for design development, fabrication and installation of his or her artwork. During design development, the artist will work with the Arts Commission, the branch architect, and library staff to appropriately refine and integrate their proposal into the new or renovated facility. The Arts Commission will coordinate all aspects of installation with the facility's project architect, library representative, and General Contractor.

ADA Accessibility
Artists will be requested to consider programmatic accessibility in the development of their artwork proposals. In addition, a plaque will be installed at each branch with a reference to a notebook containing information in Braille and large type and an audiotape, prepared by the Arts Commission, with additional information about the artwork obtainable in the library. All artwork will be designed to comply with all applicable building codes and laws relative to ADA compliance.

Maintenance
The Arts Commission is responsible for maintaining the artwork, although the maintenance budget is restricted to a designated portion of the percent-for-art funds allocated for this specific project only.

Designated Art Opportunities
To date, the Arts Commission and Library staff have met with the librarians and the architects for the Glen Park, Mission Bay and Richmond branches to explore possible art opportunities. The goal is to integrate the artwork whenever possible into the architecture of the facility in order to maximize the use of architectural credits, thereby extending the existing art allocation. Consideration will also be given to materials that are durable and easily maintained. Art opportunities will be further discussed at branch community meetings.With a limited budget for each branch, it is probable that only one site will be designated for art enrichment, although it may be possible to install small elements at more than one location in the same facility.

Rather than predetermining a specific artwork site for each branch, the Arts Commission will present finalists with a slate of possible art opportunities, such as the lists below. The artists will then develop a proposal for the site, or sites, that they are most interested in using for their designs. The Community Artist Selection Panel, with community feedback on the proposals, will determine which proposal they want to recommend for implementation.

1. Glen Park Mission Bay and Richmond branches
Some preliminary architectural sites and thematic approaches for these three branches have been discussed by Arts Commission and Library staff, and architects, as outlined below.

a. Glen Park
Architectural Sites:
- Entryway features, such as stair riser elements, stairway handrails, and stairway walls, and the floor of the lobby
- Windows and west entryway curtain wall
- Skylights
- Elevator cladding
- Shelf end panels
- Circulation desk

b. Mission Bay
Architectural Sites:
- Entryway lobby
- Curtainwall
- Hanging sculpture in 25 foot high reading room
- Woven vinyl shades covering curtain walls
- Skylight above children's area, other skylights

•Screen or grill across garden entryway (not accessible)
•Concrete columns within the interior

Suggested theme:

•Nautical

(Due to the current late stage of design development of the Mission Bay branch, opportunities for integrating the artwork into the architecture of this facility will be limited.)

c. Richmond

Architectural Sites:

•Wall space in existing main reading room
•Entryway
•Landscaping elements, including seating and walkways
•Lighting at the entryway and on exterior of building
•New interior structural posts downstairs
•Fencing
•New stairway

Suggested theme:

•Cultural diversity of the neighborhood
•History of the Richmond District

2. Ingleside, Portola and Richmond

The art enrichment opportunities for these three branches will be explored in the early Fall of 2002 with branch librarians, architects, and community representatives. Maximum integration of artwork into the architecture of these three new branch libraries is possible because artists will be selected and under contract prior to design development.

Attachment 1

BRANCH LIBRARY IMPROVEMENT PROGRAM
ART ENRICHMENT PROGRAM
PROJECTED ART ENRICHMENT BUDGET DATE: MAY 7, 2002

The Arts Commission budget for the Branch Library Improvement Program Art Enrichment Program, which is 2% of the total construction costs for the six participating library branches, is outlined below. By City Charter, 20% of the art enrichment budget is set aside for administrative costs, which include staff salaries, office expenses, and all other administrative costs associated with the project. In addition, the competition costs, which the Arts Commission is minimizing, are listed below. Other costs include a limited maintenance budget and an allowance for identification plaques.

TOTAL ART ENRICHMENT	$ 302,000.00	
Administration (20%)	$ 60,400.00	
Art		$ 241,600.00
Maintenance reserve		$ 10,000.00
Artist competition		$ 9,735.00
RFQ and Mailing	$ 700.00	
Initial panel honorarium (3 at $65 each)	$ 195.00	
6 branch panel honorarium		
(3 panelists per branch, 2 mtgs, @ $65 each)	$ 2,340.00	
6 branch artist proposal honorarium		
(three artists per branch, $250 each)	$ 4,500.00	
6 branch public proposal displays	$ 1,500.00	
($250 per display)		
Misc. competition expenses	$ 500.00	
Artist identification plaques for ADA access		
(one per branch at $750 each, installed)		$ 4,500.00
Total artwork expenses for design,		
fabrication, installation and contingency		
for 6 branches		$ 217,985.00
Average branch art budget (each of 6 branches)		$ 36,227.00

SAN FRANCISCO ARTS COMMISSION

RICHARD NEWIRTH
RECTOR OF CULTURAL AFFAIRS

PROGRAMS
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& EDUCATION
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Attachment 2

BRANCH LIBRARY IMPROVEMENT PROGRAM PUBLIC ART OPPORTUNITIES

REQUEST FOR QUALIFICATIONS

APPLICATION DEADLINE: MONDAY, APRIL 1, 2002
Applications must be received in the Arts Commission office or postmarked not later than 5:00 PM on the due date. *Faxed applications will not be accepted.*

Submit completed applications, with completed application form, to:
Library Bond Public Art Opportunities
San Francisco Arts Commission
25 Van Ness, Suite 240
San Francisco, CA 94102

DESCRIPTION OF PROJECTS

San Francisco will be constructing several new libraries and renovating some older libraries over the next few years in various neighborhoods throughout San Francisco. Currently, new libraries are planned for the Glen Park, Ingleside, Mission Bay, Portola, and Visitacion Valley neighborhoods, with the existing Richmond Library to undergo renovation.

The Arts Commission seeks to establish a pre-qualified pool of professional artist candidates working in a variety of artistic approaches to be eligible for consideration for several of the new or renovated library branches as opportunities become available. Opportunities will exist for artists who work in mixed media, sculpture, ceramics, functional art, or two-dimensional artwork. The approach for artwork will vary from branch to branch and some branches may include work by more than one artist.

PROJECT BUDGET

Individual artwork budgets will vary based on the scope of work for each branch as determined during the Library Bond Arts Master Plan process, now underway. Artists selected as pre-qualified candidates for specific library bond projects will be notified of the budget for artwork at that library prior to the beginning of the selection process.

Budgets for each individual art project will include an artist fee, all expenses related to the design development, including engineering, fabrication, transportation and installation of the artwork, insurance and all other project related expenses.

CITY AND COUNTY OF
SAN FRANCISCO

25 VAN NESS AVE SUITE 240. SAN FRANCISCO. CA. 94102 TEL. 415.252.2590 FAX 415.252.2595

COMMUNITY INVOLVEMENT

Residents of each neighborhood in which a new or renovated library is sited will be invited to participate in the public art process. A community selection panel for each participating branch, with several community representatives, will review and recommend artists from a portion of the pool of pre-qualified candidates to develop a proposal for their branch. In some cases, a limited number of finalists may be selected to be interviewed by the panel or to develop a specific proposal. In such cases, the proposals will be publicly displayed in the library neighborhood, with an opportunity for public review and comment, prior to the selection of the final artist or artists by the community selection panel.

SCOPE OF WORK

The scope of work for the Library Bond public art projects includes, but is not limited to the following:

- Finalists for each participating branch will work with Arts Commission and Library staff, community representatives, project architects and contractors, and consultants, as needed, to develop appropriate artwork designs that are durable and easily maintained.
- Finalists will complete project proposals indicating artistic intent, design, location, colors, materials, fabrication processes, and a timeline. Finalists will be expected to provide to-scale renderings and other visual material to adequately illustrate the proposed artwork.
- Selected and approved artists will develop their initial proposals through engineering and construction documents, subcontracting the services of design professionals, engineers, fabricators, installers, and other consultants approved by the Arts Commission, as needed, to ensure the design development, fabrication, and installation of a high quality, durable artwork.

ADA accessibility must be a factor in the development of the artwork. The final artwork design must be approved by the Arts Commission, which reserves the right to refuse to implement any and all designs submitted by the artist.

ELIGIBILITY

The commission is open to practicing, professional artists residing in the San Francisco Bay Area. Qualified professional artists, including women, as well as African American, Latino/Chicano, Native American, and Asian/Pacific Islanders, as well as artists with disabilities are encouraged to apply.

ESTIMATED TIMELINE (schedule is subject to change at any time)

Application deadline:	Monday, April 1, 2002
Notification of artists selected for pre-qualified artist pool	Early May, 2002
Selection process for participating branches	Beginning in May, continuing as needed per site

ARTIST SELECTION CRITERIA and CONSIDERATIONS

A limited number of applicants will be selected to become part of the Library Bond Artist Pool based on:

•Artistic excellence and originality as evidenced by representations of past work in slides and other supporting material.

•Appropriateness of the artist's medium, style, and professional experience as they relate to the project goals and setting.

•Experience with projects of similar scope and scale, and/or adequate professional experience to handle the requirements of this project.

•Availability to participate in the design, approval and implementation of the project as required.

The panel may also take into consideration when selecting artists whether or not an artist is already represented in the City's collection.

SELECTION PROCESS

After the application deadline of April 1, 2002, applications, prescreened by Arts Commission curatorial staff, will be presented to an Artist Selection Panel consisting of arts professionals, and representatives from the Arts Commission and the Library. This Selection Panel will recommend a pool of pre-qualified artists for consideration for future branch projects, based on the project criteria outlined above, to be approved by the Arts Commission.

Then community selection panels will be established for each designated library site to review slides of past artwork by those prequalified artists whose work is deemed appropriate for opportunities at their branch. The artist selection process for individual branches will not take place simultaneously, but as needed, per site.

Artists who have been selected and approved for developing artwork for any of the participating library branches will be eliminated from the prequalified candidate pool.

All artists selected by the Artist Selection Panels must be approved by the Arts Commission. The Arts Commission reserves the right to not accept any application or to not accept any artist recommended by any of the selection panels, and to reissue the RFQ for additional pre-qualified artist candidates.

Although the Arts Commission is responsible for granting final approval for an artwork proposal, the Arts Commission does work cooperatively with the client agency--which in this case is the Library--in assessing an artwork proposal, and is unlikely to grant approval to a proposal that is unacceptable to the client agency.

APPLICATION REQUIREMENTS

Please submit the following materials, as described below, all of which are required to constitute a complete application. Incomplete applications may not be accepted.

Note: if more than one artist is applying, please designate the contact person for your team on the application form.

Submit one copy of each of the following items (except for slide sheet):
1. Completed application form (attached to this RFQ).
2. A plastic slide sheet containing ten (10) numbered and fully labeled sliddes of previous artwork. Please select slides of artwork that demonstrate your qualifications for this project. Artists applying as a team may submit ten slides for each team member. *Please do not submit prints.*
3. Two (2) copies of a corresponding slide list, including title, date, media, dimension, location, a brief description of the project, and the project cost.
4. A self-addressed, correctly sized and stamped envelope for the return of slides.

Submit nine (9) complete, one-sided, collated and stapled sets of the following written materials. Each set should contain one of each of the following, in the order given. Please do not bind materials and do not submit in plastic sleeves, folders or binders.
5. Artist statement of interest (1 page maximum), including a summary of relevant past experience and your anticipated conceptual approach for design and materials to this project. Specific proposals are not requested and will not be reviewed at this time.
6. Resume (4 pages maximum).
7. Copies of relevant reviews, articles, etc. (3 pages maximum)

Regretfully, the Arts Commission cannot be responsible for lost, missing or damaged materials.

FOR FURTHER INFORMATION
Please call Anna Kvinsland, the Public Art Program Assistant, at (415) 252-2594 if you require assistance. Anna Kvinsland may also be reached via email at Anna_Kvinsland@ci.sf.ca.us.

OTHER PUBLIC ART PROJECT OPPORTUNITIES
Artists interested in public art commissions are encouraged to visit the New Requests for Qualifications page of the Public Art Program website at **http://sfac.sfsu.edu/pubart/RFQ.html** or to call the Public Art Program Hotline at (415) 252-2589. Information is updated whenever new opportunities arise.

POLICIES
Acceptance of Proposals
The Arts Commission reserves the right to reject all design proposals.

Equal Benefits Ordinance
The City and County of San Francisco, in its effort to provide equality of opportunity and equality of benefits, requires that all entities receiving public monies comply with Sections 12B and 12D of the Administrative Code, relative to provision of equal benefits to registered domestic partners and demonstration of good faith efforts to hire minority-owned, women-owned and San Francisco based subcontractors.

Americans with Disabilities Act
The selected artist(s) will be required to comply with American with Disabilities Act requirements in addition to related federal, state and local codes and will be encouraged to develop artwork(s) sensitive to programmatic as well as physical accessibility issues in cooperation with the Arts Commission and disabled communities.

Minimum Compensation Ordinance (MCO)
(This requirement pertains to artists who have over 20 employees, or artists who may have their artwork fabricated by a company with over 20 employees.) The selected artist(s) will be required to agree to comply fully with and be bound by the provisions of the Minimum Compensation Ordinance (MCO), as set forth in S.F. Administrative Code Chapter 12P. Generally, this Ordinance requires contractors to provide employees covered by the Ordinance who do work funded under the contract with hourly gross compensation and paid and unpaid time off that meet certain minimum requirements. Currently, the hourly gross compensation is $9.00 an hour. For the contractual requirements of the MCO, see paragraph 42 of the Ordinance. Note that the gross hourly compensation for covered employees increases to $10.00 for For-Profit entities on January 1, 2002 and increases 2.5% annually thereafter for 3 years. For Nonprofit entities and public entities, this increase is required only if the City makes the finding required by Section 12P.3(a)(ii) of the San Francisco
Administrative Code.

Additional information regarding the MCO is available on the web at
www.ci.sf.ca.us/mco.

Required Forms
The artist selected and approved by the Arts Commission shall be required to enter into contract with the City and County of San Francisco for the entire duration of the project. Depending on the specific scope of the project, prior to the issuance and throughout the duration of the contract, the artist shall be required to maintain a San Francisco business tax certificate, and may need to obtain various types of insurance, including Automobile Liability insurance, General Liability insurance, Fine Arts insurance, and other insurance, as required by the City.

All information contained herein does not constitute either an expressed or implied contract and these provisions are subject to change.

_____ Log No.
(For Office Use Only)

SAN FRANCISCO ARTS COMMISSION
PUBLIC ART PROGRAM
Library Bond Public Art Opportunities Application Form
Postmark Deadline: Monday, April 1, 2002

Artist's Name_____

Address _____

City/State_____ Zip Code _____

E-mail Address _____Telephone_____

Fax _____ Telephone #2 _____

Names and E-mail or telephone numbers of additional team members, if applicable:

Name _____ E-mail or Phone _____

Name _____ Email or Phone _____

Name _____ Email or Phone _____

To ensure that your application is complete, please check off the following items as enclosed:

_____ This completed Application Form

_____ 10 labeled slides for each team member (if applicable), in a plastic slide sheet.

_____ Slide description list (2 copies).

_____ Self-addressed, stamped envelope for return of materials.

_____ Artist's statement of interest (One page, 9 copies)

_____ Resume (Four pages maximum, 9 copies)

_____ Copies of relevant reviews, articles, etc. (Three pages maximum, 9 copies)

Voluntary demographic information to be used for statistical purpose only:

Gender: _____ Male _____ Female

Ethnicity: _____ African-American _____ Caucasian
_____ American Indian _____ Latino/Chicano
_____ Asian/Pacific Islander _____ Other _____

How did you first learn about this project? ArtWeek _____ E-mail _____ US Mail _____ Public Art Hotline _____
(415-252-2588)

Public Art Web Site _____ SF City Web Site_____ Other Web Site _____ Other _____
(http://sfac.sfsu.edu/pubart)

Applicant's Signature _____ Date _____

SAN FRANCISCO ARTS COMMISSION

RICHARD NEWIRTH
RECTOR OF CULTURAL AFFAIRS

PROGRAMS
CIVIC DESIGN REVIEW
COMMUNITY ARTS & EDUCATION
PERFORMING ARTS
PUBLIC ART
CULTURAL EQUITY GRANTS
SUITE 60
CIVIC ART COLLECTION
STREET ARTISTS LICENSES
SUITE 70
RT COMMISSION GALLERY
401 VAN NESS AVENUE
415.554.6080
TP://THECITY.SFSU.EDU/SFAC/
MAIL: SFAC@THECITY.SFSU.EDU

CITY AND COUNTY OF SAN FRANCISCO

Attachment 3

BRANCH LIBRARY IMPROVEMENT PROGRAM
ART ENRICHMENT PROGRAM

Artist Selection Panel Meeting on Tuesday, April 16, 2002 at 9 AM

The Arts Commission assembled the Branch Library Improvement Program (BLIP) Artist Selection Panel specifically to review applications for the BLIP Prequalified Artist Candidate Pool. This ad hoc panel met to recommend a pool of artist candidates from which artists would be selected to develop artwork for five new library branches and one expanded branch. One or two artists will be selected from this pool for each branch by individual Community Artist Selection Panels, to include three community representatives, the branch architect, and the branch librarian.

BLIP Artist Selection Panel Members:

•Marilyn Thompson, AIA, San Francisco Public Library Branch Improvement Program Manager

•Joan Jasper, San Francisco Public Library Chief Curator

•JoeSam, San Francisco artist. JoeSam has been creating public artworks for almost twenty years, including for a library in Florida, a public health center in Seattle, and, in the Bay Area the Mountain View Civic Center Plaza, the Ice Centre in San Jose, and the Tenderloin Children's Playground in San Francisco. Most recently he completed artworks for the new Los Angeles Police Department's 77th Street Regional Headquarters, and for the Martin Luther King Pool in San Francisco. He is currently a member of an Artist Team creating artworks for Muni's new Third Street Light Rail transit line in San Francisco.

•Saudy Sanchez, Public Art Officer, San Jose Office of Cultural Affairs. Ms. Sanchez is Project Manager for the City of San Jose's Public Library art enrichment projects. She is currently facilitating the integration of artwork into 20 new libraries in San Jose. Ms.Sanchez, who has a background in construction project management, has been with the San Jose Public Art Program since 2000.

•Beau Takajara, Director and CEO of ZeroOne--The Art and Technology Network, a nonprofit arts organization. Takajara, who has a degree in Art History has worked at numerous arts organizations in the Bay Area, including The San Francisco Museum of Arts for nine years. She also worked for the Yerba Buena Center for the Arts, prior to moving to the Tech Museum of Innovation in San Jose for several years.

SAN FRANCISCO ARTS COMMISSION

Attachment 4

BRANCH LIBRARY IMPROVEMENT PROGRAM
ART ENRICHMENT PROGRAM

RICHARD NEWIRTH
DIRECTOR OF CULTURAL AFFAIRS

PREQUALIFIED ARTIST CANDIDATE POOL
(The final approval of the Prequalified Artist Candidate Pool.)

ARTIST	MEDIUM
1. Seyed Alavi	Mixed media
2. Juana Alicia	Painted murals
3. Lois Anderson	Assemblage
4. Anders Barth	Carved clay
5. Teresa Camozzi	Collage, resin
6. Ann Chamberlain	Mixed media
7. Sheila Ghidini	Tile and ceramic
8. Daniel Goldstein	Metal sculpture
9. Cherrymae Golston	Quilts
10. Diane Andrews Hall	Paintings
11. Terry Hoff	Mixed media
12. Gordon Huether	Glass
13. Werner Klotz & John Roloff	Mixed media
14. Vincent Koloski	Neon sculptures
15. Reddy Lieb & Linda Raynsford	Glass and steel
16. Cork Marcheschi	Neon and metal
17. Anita Margrill	Mixed media sculptures
18. Oscar Melara & Kate Connell	Graphics, mixed media
19. Emmanuel C. Montoya & Rebecca Solnit	Painting, carved wood, writing
20. Jeff Northam & Rufus Butler Seder	Glass tiles
21. Johanna Poethig	Tiles, mixed media
22. Eric Powell	Metal gates, sculpture
23. Jon Rubin	Mixed media
24. Shan-Shan Sheng	Glass, painting
25. Amy Trachtenberg	Mixed media
26. Horace Washington	Mixed media
27. Ann Weber	Metal, ceramic tile
28. John Wehrle	Painted ceramic and relief murals
29. Rene Yung	Mixed media
30. Dana Zed	Glass

PROGRAMS
CIVIC DESIGN REVIEW
COMMUNITY ARTS & EDUCATION
PERFORMING ARTS
PUBLIC ART

CULTURAL EQUITY GRANTS
SUITE 60

CIVIC ART COLLECTION
STREET ARTISTS LICENSES
SUITE 70

ART COMMISSION GALLERY
401 VAN NESS AVENUE
415.554.6080

HTTP://THECITY.SFSU.EDU/SFAC/
EMAIL: SFAC@THECITY.SFSU.EDU

CITY AND COUNTY OF
SAN FRANCISCO

25 VAN NESS AVE. SUITE 240, SAN FRANCISCO, CA. 94102 TEL. 415.252.2590 FAX 415.252.2595

SAN FRANCISCO ARTS COMMISSION

RICHARD NEWIRTH
IRECTOR OF CULTURAL AFFAIRS

PROGRAMS

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BRANCH LIBRARY IMPROVEMENT PROGRAM
ART ENRICHMENT PROGRAM

Glen Park Library Community Artist Selection Panel Questionnaire

The election of the community representatives for the Glen Park Community Artist Selection Panel is scheduled on the agenda at the Glen Park Branch Community Meeting scheduled for TUESDAY, JUNE 11th, at 7:30 PM at the Glen Park Recreation Center at 70 Elk Park Street in Glen Canyon Park.

The Arts Commission welcomes your participation in the selection of the artwork for the new Glen Park Library.

The Arts Commission will work with Glen Park residents to determine art opportunities at the new Glen Park library facility. As part of this process, the Arts Commission will create a Community Artist Selection Panel to include three community representatives, the branch librarian and the branch architect. Glen Park residents interested in participating on the Community Artist Selection Panel may complete the questionnaire on the back of this document and submit it to the Arts Commission.

The Glen Park Community Artist Selection Panel will meet to review slides and other application materials of artists from a prequalified artist candidate pool. The panel will select three finalists, who will attend an orientation meeting with community representatives, the branch architect, and Library and Arts Commission staff to discuss art possibilities for the new Glen Park branch library. Based on information obtained at this meeting, finalists will complete artwork proposals, which will be displayed at the Glen Park Branch Library for written community comment. The community panel will reconvene to select one of these three proposals for implementation, pending approval by the Arts Commission. All panel meetings are open to the public.

If you are interested in serving on the Glen Park Community Artist Selection Panel for the new Glen Park Branch Library, please fill in the information on the back of this document and mail or fax it to the Arts Commission offices. If you are *not* interested in serving on the panel, but wish to vote on the community representatives and to participate in a discussion about the artwork for the Glen Park Library, please attend the meeting on Tuesday, June 11th.

Please mail your completed questionnaire to Judy Moran, Library Bond Art Enrichment Program, San Francisco Arts Commission, 25 Van Ness, Suite 240, San Francisco, CA 94102 or fax it to 415/252-2595 by Friday, June 7th.

CITY AND COUNTY OF
SAN FRANCISCO

Please mail this completed questionnaire to Judy Moran, San Francisco Arts Commission, Suite 240, San Francisco, CA 94102 or fax to 415/252-2595 no later than FRIDAY, JUNE 7th. If you have questions, please cal l 415/252-2586.

Your name and address: _____

_____

_____

Your telephone number: _____

Your email address: _____

I will be attending the meeting on June 11th at which the Glen Park community panel representatives will be selected:_____
I am unable to attend the meeting, but please enter my name as an interested candidate:
_____

Please answer the following questions:
1. Are you a resident of the Glen Park neighborhood?

2. Would you be available for two or three meetings, approximately three hours each, on weekdays, between 9 AM and 5 PM from June through August of this year?

3. Which services at the existing Glen Park Library are you currently using?

4. Briefly describe your interest in serving on the Community Artist Selection Panel.

Thank you for your interest in the Branch Library Improvement Program
Art Enrichment Program.

DRAFT

Summary of Revisions to Civic Art Collection Guidelines
May, 2002

The attached document is a revision of the Policies and Guidelines for the Civic Art Collection; this revision is for the policies through Section 4 (means of Acquisition through the Public Art Ordinance) only.

Summary of Changes:

- Reorganization/editing:
  One of the goals was to make the guidelines more readable and understandable. To that end, there was substantial reorganization of information. For instance, the definitions section was expanded so that guidelines for procedures would not be encumbered with definitions.

- Interface between Civic Design and Public Art:
  This version includes the procedures around agencies submitting the Art Enrichment Survey Form and Civic Design's role in enforcing art enrichment compliance prior to scheduling an agency's project on the Civic Design agenda.

- Incorporation of Revised Art Enrichment Ordinance Provisions:
  These include:
  - Changes in how art enrichment is calculated
  - Allowance for the pooling of funds
  - Addition of a maintenance allocation
  - Changes in the administration allocation

- Authority of the Director of Cultural Affairs:
  Inclusion the recently approved changes in the authority of the Director of Cultural Affairs as it applies to public art.

- Ineligible Costs:
  Expansion of the ineligible costs section

- Public Art Projects under $25,000:
  Changes in the artist selection process for projects under $25,000.

- Misc. Additions:
  Other minor changes reflecting current practice.

DRAFT

POLICIES and GUIDELINES for the CIVIC ART COLLECTION of the CITY and COUNTY of SAN FRANCISCO UNDER THE JURISDICTION OF THE SAN FRANCISCO ARTS COMMISION

INTRODUCTION

The intent of the Civic Art Collection is to promote a rich, diverse, and stimulating cultural environment in order to enrich the lives of the city's residents, visitors and employees, and to enhance the city's image both nationally and internationally. The San Francisco Arts Commission is committed to acquiring works of art for the Civic Art Collection that meet the highest aesthetic standards, and that are reflective of diverse social and cultural perspectives. Acquisition by the City and County of San Francisco implies a commitment to the preservation, protection and display of the artwork for the public benefit.

This document establishes policies and procedures for the acquisition, placement, care, and management of works of art for the art collection of the City and County of San Francisco. All artworks owned by the City and County of San Francisco are under the jurisdiction of the San Francisco Arts Commission, whether acquired through the Art Enrichment Ordinance, Gifts or Bequests, or by any other method and are governed by the following policies.

1 DEFINITIONS:

1.1 **Accession:** The formal process used to accept an artwork into the Civic Art Collection and record an item as a Collection Object.

1.2 **Administrative Code:** Administrative Code of the City and County of San Francisco. May be modified by a majority vote of the Board of Supervisors.

1.3 **Arts Commission:** Charter mandated department governed by 15 members appointed by the mayor, in addition to one ex-officio member. The make-up, function, powers, and duties of the Arts Commission are defined in the City Charter.

1.4 **Artist:** Individual, team of individual artists, or artist team leader of individuals from other disciplines whose body of work and professional activities demonstrates serious ongoing commitment to the fine arts.

1.5 **Artist Fees:** Artist fees refer to that portion of the project budget reserved for payment to the artist for his/her creative services for design, fabrication, and project management services. Fees do not include other labor, materials, travel, and per diem allowances for out-of-town artists.

1.6 **Art Enrichment or Public Art:** For the purposes of this document, these two terms are interchangeable. Refers to works of art purchased or commissioned with funds generated by the Art Enrichment Ordinance.

1.7 **Art Enrichment Ordinance:** Refers to Section 3.19 of the San Francisco City Administrative Code, which is the enabling legislation for the Arts Commission's public art program. The ordinance mandates that 2% of gross estimated construction cost of a wide range of civic construction shall be allocated for acquisition of artwork, with specified exemptions (see Appendix A).

1.8 **Art Enrichment Allocation Report:** A form submitted by a city department with a capital improvement project that provides basic project information, the total construction budget, and the art enrichment allocation based on that budget. This form must be submitted to the Arts Commission before any project can be scheduled for Civic Design Review.

1.9 **Artwork or Work of Art:** Artwork, or Work of Art, is defined as including, but is not limited to, paintings, drawing, murals in any media, stained glass, statues, bas relief or other sculptures;

environmental artworks or public places designed by Artists; monuments, fountains, arches or other structures of a permanent or temporary character intended for ornament or commemoration, integrated and functional architectural elements designed by the Artist, video and other media-based works.

1.10 **Capital Improvement Project (CIP):** The construction or alteration of a building, above ground structure, new park, or transportation improvement project as defined in the Art Enrichment Ordinance.

1.11 **City Charter:** The City Charter of the City and County of San Francisco. Provisions of the City Charter may be changed only by a vote of 2/3rds of the voters.

1.12 **Civic Art Collection or Collection:** The Civic Art Collection is comprised of artworks that have been accessioned by the Arts Commission on behalf of the City and County, or are otherwise under the jurisdiction of the Commission.

1.13 **Civic Art Collection Program:** The Arts Commission program responsible for the care, maintenance, and management of the Civic Art Collection.

1.14 **Civic Art Collection Program Director:** The Arts Commission staff position responsible for Civic Art Collection Program.

1.15 **Civic Design Committee (CDC):** The Civic Design Committee is a subcommittee of the Arts Commission. The responsibility or the Civic Design committee is to review and recommend design approval to the full Arts Commission of all new construction, remodeling, or renovation or city-owned structures, streets, signs and bridges. Civic Design approval is awarded in three phases: at Schematic Design, Design Development, and Construction Documents.

1.16 **Civic Design Committee Coordinator:** Arts Commission staff member who coordinates the activities of the CDC.

1.17 **Client Agency:** The city department conducting the capital improvement project that generates art enrichment funds, and the recipient of the art enrichment purchased or commissioned by the Arts Commission for a particular capital improvement project.

1.18 **Collection Object:** A Collection Object is a work of art that has been accessioned into the Civic Art Collection.

1.19 **Deaccession:** Deaccessioning is defined as the process of removing an object permanently from the collection, usually through sale or exchange or any other transactions by which title of outgoing works of art are transferred from the collection to another institution or individual. Under certain conditions, it may also include disposal by intentional destruction.

1.20 **Director of Cultural Affairs:** The Director of Cultural Affairs is the Chief Executive Officer of the San Francisco Arts Commission.

1.21 **Director of the Public Art Program:** The Director of the San Francisco Arts Commission's Public Art Program.

1.22 **Department of Public Works:** city department charged with overseeing city capital improvement projects, including architectural and engineering design and construction management.

1.23 **Human Rights Commission:** City department that monitors city contracts to insure non-discrimination/affirmative action for employment as well as equitable participation of minority and women-owned businesses.

1.24 **Implementation Budget:** All costs associated with project implementation exclusive of design costs, including artist and consultant fees, engineering/architectural services, taxes and permit fees. The implementation budget includes fabrication, transportation, installation, insurance, bonding, related labor and materials costs.

1.25 **Maquette Honorarium:** Payment made to each public art project finalist for a proposal maquette.

1.26 **Monuments:** Structures, sculpture or other objects erected to commemorate a person or an event.

1.27 **Plaque:** For the purpose of this document "plaque" refers to identification signage affixed on or near an artwork that identifies the title, artist, media, etc.

1.28 **Project Budget:** Art enrichment funds exclusive of Arts Commission administrative fee.

1.29 **Proposal Maquette:** A preliminary design proposal in the form of drawings and/or models illustrating a proposed public art project typically requested from a limited number of finalists as a means of providing the basis for final artist selection.

1.30 **Public Art:** See Art Enrichment.

1.31 **Public Art Program:** The Arts Commission program that administers the purchase and/or commissioning of artworks acquired as a result of the Art Enrichment Ordinance. For the purposes of this document Public Art Program and Art Enrichment Program are interchangeable.

1.32 **Public Art Project Manager (PAPM):** For the purposes of this document, Public Art Project Manager (PAPM) will refer specifically to the Arts Commission staff members who are assigned to manage specific public art projects for the Commission's public art program.

1.33 **Selection Panel:** An ad hoc panel whose charge is to review potential candidates and/or art proposals and make a recommendation to the Arts Commission for the selection of an artist(s) and/or art proposal(s).

1.34 **Visual Arts Committee (VAC):** The sub-committee of the Arts Commission that reviews and approves all programs, activities, acquisitions, design proposals and public art projects related to the visual arts within the jurisdictional purview of the Arts Commission.

2 **CHARTER RESPONSIBILITIES OF THE SAN FRANCISCO ARTS COMMISSION:** Charter Section: 5.103 assigns the following powers, responsibilities and duties to the Arts Commission relative to the Civic Art Collection: *(See Appendix A for full text)*

2.1 Approve the designs for all public structures, private structure which extend over or upon any public property and yards, courts, setbacks or usable open spaces which are an integral part of any such structures.

2.2 Approve the design and location of all works of art before they are acquired, transferred or sold by the City and County, or are placed upon or removed from City and County property, or are altered in any way; maintain and keep and inventory of works of art owned by the City and County.

3 ROLES AND RESPONSIBILITIES:

3.1 **Arts Commission:** By City Charter, a legal quorum of the Arts Commission must approve by Resolution all works of art to be accessioned into the Civic Art Collection. The Visual Arts Committee, a subcommittee of the full commission, recommends actions which are submitted to the full commission for approval by Resolution.

3.2 **Visual Arts Committee (VAC):** The responsibility of the Visual Arts Committee is to review and make recommendations to the full Arts Commission relative to the purchase and/or commissioning of art works. Duties include, but are not limited to the following:

- Establish and approve public art program policies and guidelines.
- For each new public art project, establish and approve the project parameters, including artist selection process and selection criteria, project budget and a list of prospective selection panelist members.
- Appoint a member of the VAC to serve as a member on selection panel appointed by the Committee.
- Review and approve selection panel recommendations and submit to the full Arts Commission for a Resolution.
- Approve proposals (design and budget) for works of public art at each stage of development: conceptual proposal, design development and construction documents.
- Approve completed works of art as installed, and recommend Arts Commission acceptance of the work into the Civic Art Collection.
- If at any point the Committee does not give its approval for any of the above, the Committee shall take action as defined under Section 4.13, *Recourse*.

3.3 **Civic Design Committee:** Relative to the Public Art Program, the responsibilities of the Civic Design Committee include, but are not limited to the following:

- Ensure that Civic Design applicants have submitted a completed Art Enrichment Survey Form prior to Phase One Review and initiated discussion with the Public Art staff regarding opportunities for artist involvement (attached as Appendix B).
- Non-compliance on the part of the client agency with the public art program may result in refusal by the Civic Design Committee to engage Phase 2 or 3 review.
- At the request of the Visual Arts Committee, the Civic Design Committee may review proposals for art work that may have architectural or urban design implications and make recommendations and comments to the Visual Arts Committee as needed.
- When proposed public art projects have overlapping jurisdiction or interests, a joint meeting of the Visual Arts and Civic Design Committees may be scheduled at the request of either committee or the full Commission.

3.3.1 **Civic Design Committee Coordinator:** Ensures that the city departments seeking CDC approval submit the Art Enrichment Survey Form prior to being scheduled for Phase One review.

3.4 **Director of Cultural Affairs:** The Director of Cultural Affairs is the top executive for the Arts Commission and as such has broad authority and may take action, without resolution from the full Commission on the following items:

- Can approve payments for services provided by artists, contractors and consultants and for the services provided by: printers, graphic designers, photographers, signage fabricators and installers and photo labs and for additional project expenses that do not require design approval by the Commission.

- Can approve the start-up of new art enrichment projects including determination of overall project parameters.

- Can approve short-listed candidates recommended by Selection Panels.

- Can approve entering into preliminary design contracts where the selection is not based upon submission of a specific design proposal with artists recommended by Selection Panels for new art enrichment projects.

3.5 Director of the Public Art Program and Public Art Project Managers: The Public Art Project Managers are responsible for the overall management of all art enrichment projects from inception to completion. The PAPM's responsibilities shall include, but not be limited to the following:

- Work with the Client Agency to develop project guidelines, criteria and budget for each project and facilitate inter-agency communication and interaction throughout the life of the project.

- Develop and implement artist recruitment plan for submission to the Human Rights Commission for approval.

- Identify qualified individuals to serve as Selection Panel members and make recommendations to the Visual Arts Committee for approval.

- Meet with public and/or local community at key intervals in project development during artist recruitment process and art proposal development to allow for input, comment and review.

- Review applicant materials and qualifications; pre-screen applicant pool to select a slate of qualified candidates for review by the Selection Panel.

- Prepare artist materials for presentation.

- Schedule panel meeting dates.

- Chair Selection Panel meetings; record panel votes and panelist comments and maintain panel score sheets and/or minutes of panel meetings as required.

- Solicit review, comment and/or approvals for proposed works of art from the client agency and other city departments as necessary regarding safety, feasibility and maintenance issues.

- Encourage community involvement by convening and facilitating public meetings relative to the project.

- Negotiate and administer contracts; review and approve general contractor bid documents as they pertain to the implementation of the art enrichment project.

- Work with the client agency and project team to coordinate the roles and responsibilities of design professionals, artist, and general contractor relative to the art enrichment project.

- Consult with the Civic Art Collection Program Director and professional conservators when appropriate regarding possible conservation and maintenance issues.

- Provide project management services as necessary throughout all phases of the project and provide periodic reports to the Visual Arts Committee and Director of Cultural Affairs.

- Work with the Commission's Public Information Officer to prepare and distribute publicity concerning the Public Art Program and specific projects.

- Prepare and implement disability access plan for both physical and programmatic access to commissioned artworks.

- Provide Civic Art Collection Program Director with project file and project/object information for cataloguing.

- Complete and/or procure all paperwork and associated with project completion.

3.6 **Civic Art Collection Program Director:** For the Public Art Program, the Civic Art Collections Program Director's responsibilities include but are not limited to:

- Providing advice and expertise to the Public Art Program Project Managers, their clients and members of the Visual Arts Committee and Selection Panel regarding proposed projects. The Collection Manager shall review and advise as needed on issues related to the longevity of artwork materials and conservation and maintenance issues.

- At the completion of a project, the Civic Art Collections Program Director submits a resolution to the Visual Arts Committee for formal acceptance of a completed work of art as part of the accessioning/documentation/cataloguing procedure (See Collections Management Chapter for further explanation of procedure).

- Assigns Collection's accession number to artworks accepted into the Collection.

3.7 **Client Agency:** The Client Agency shall:

- Allocate 2% of the gross estimated construction cost for eligible capital improvement projects per Section 3.19 of the Administrative Code.

- Meet with the Public Art staff to discuss the Art Enrichment Program prior to being calendared for Phase 1 approval from the Civic Design Committee.

- Complete the AE Survey Form and submit to Civic Design Committee Coordinator.

- Provide the following information regarding eligible capital construction projects:

  - Verify to the Arts Commission that 2% of the total construction cost has been allocated for the Art Enrichment Program.
  - Facility location and function
  - Amount of construction appropriation, supported by a line item budget
  - Agency representative
  - Project designer/architect/engineer
  - Project timeline
  - Funding source

- Include the allocation for the Art Enrichment Program in the gross estimated construction budget.
- Include the cost of architectural services related to the coordination and implementation of the Public Art Program in the total construction budget.
- Incorporate language into the project architect's contract scope of services that describe the architect's responsibilities in relation to the art enrichment requirement..
- Direct the project architect to work within the intent of the program as described in the guidelines.
- Assign a representative of the Client Agency to attend all meetings relative to the art enrichment project..
- Provide the Public Art Program Manager with project design drawings as requested.
- Provide the Public Art Program Manager with complete and accurate schedule information to allow the artwork design to be planned for and integrated into project documents.
- Ensure that any work relative to the Public Art Project that is to be performed by the General Contractor is integrated into the contract bid documents; and provide the Public Art Project Manager with a copy of a draft bid documents pertaining to the artwork for review, comment and approval prior to their being issued.
- Credit the Arts Commission and the artist in all media releases, announcements or any public document or release concerning the artwork.
- Include and acknowledge the Arts Commission and project artist in project dedication.

4 MEANS OF ACQUISITION: ACQUISITION THROUGH THE PUBLIC ART ORDINANCE:

4.1 Enabling Legislation: Section 3.19 of the Administrative Code; (See Appendix C for complete text)

4.2 Mission and Goals: The Public Art Program supports a wide range of artistic responses to civic life by engaging artists in a creative partnership with other city agencies, design professionals, and the community at large to create more congenial social spaces.

4.3 Allocation of Funds:

4.3.1 Project Allocation: All allocations will be made specific to an eligible capital improvement project (CIP). In accordance with the Art Enrichment Ordinance, allocations will represent 2% of the gross estimated construction cost (excluding the cost of the proposed artwork) based upon the submission of the AE Survey Form.

- Final Art Enrichment Allocation: The final art enrichment allocation will be determined by the estimated construction cost at the completion of Construction Documents; verification of final art enrichment allocation must be received prior to being calendared for Civic Design Phase 3 Approval.

- Pooling of Funds/Use of Funds at a location other than the CIP Site: The Arts Commission and the Client Agency may mutually decide to use the art enrichment funding generated by a CIP at site other than the CIP generating the art enrichment funds for any of the following reasons:

  - The art enrichment allocation is insufficient to execute a project appropriate to the site.
  - lack of public visibility or accessibility make an art project at a particular location undesirable
  - the Commission and client may mutually agree to reserve the art enrichment funds for pooling for use at another client agency facility or site.
  - another site is identified by the department as having greater priority for receiving artwork.

  Under these circumstances, the Client Agency and the Arts Commission may mutually agree to do the following:

  - Use art enrichment funds at a more appropriate site within the department.
  - Pool art enrichment funds from other Capital Improvement Projects within the department for use at an appropriate site.
  - The Client Agency may request that the Arts Commission waive the art enrichment requirement.
  - The art enrichment funds may be put onto reserve until the funds can be either pooled or otherwise used at an appropriate site.

- Arts Commission Approval of Allocation: When the Arts Commission approves the art enrichment allocation from a particular capital appropriation, there shall be a formal meetings scheduled between the Director of the Public Art Program and the client agency to discuss this recommendation. At such a time, there will be a review of each party's responsibilities with regard to the Art Enrichment Program.

4.3.2 Allowable Expenditures:

4.3.2.1 Administrative Costs: Section 3.19 (e) of the Administrative Code allows for an amount not to exceed 20% of the art enrichment allocation for all necessary and reasonable administrative costs unless the Arts Commission agrees to a lesser amount on projects with art enrichment budgets in excess of $750,000, or unless such administrative fee is limited or prohibited by the funding source. Expenses which are charged to the administrative budget include:

- Public Art staff salaries and benefits
- PAP office overhead (office equipment, office supplies, telephone, periodicals, photocopies) and non-project related local field (parking, public transit, local travel) and messenger expenses.

4.3.2.2 Maintenance and Conservation Funds: If the funding source permits, Section 3.19 (f) of the Administrative Code allows the Arts Commission to set aside and expend up to 5% of the total art enrichment allocation for each project for maintenance and conservation purposes. It further provides that funds set aside pursuant to this section shall be invested in an interest-bearing account when the total of such funds set aside exceeds $10,000. The maintenance allocation shall be calculated from the balance of art enrichment funds after administrative allocations have been deducted.

4.3.2.3 Art Budget: In general, any expense which is directly related to the artist selection and artwork design, fabrication and installation of the artwork, including but not limited to the following:

- Artist's fee for professional design, execution and installation of the art work(s) as described in the artist's budget, including any and all labor, materials, bonding, permits, or any other costs directly related to the implementation of the art project.
- Frames, mattes, pedestals, and devices necessary for the security, preservation and display of the artwork.
- Competition and selection panel expenses, including postage, photocopies and printing, panel refreshments and honoraria for selection panel jurors and artist finalists for public art commissions.
- Public presentation expenses.
- Project-related local field, long distance travel and messenger expenses.
- Project-related photography.
- Identification plaque installed per Commission specifications.
- Fire retardant and/or graffiti resistant treatments or other sealers or coatings as required.
- Insurance as required by the city.
- Plumbing, electrical and mechanical devices or equipment which are an integral part of the artwork.
- Consultant fees for other costs relative to the art project, such as architectural fees, engineering, cost estimates, lighting design, and other services as identified and as approved by the Arts Commission.
- Design and/or materials modifications to the capital improvement project necessitated by the art project. In the case where these changes/modifications increase the base cost of the capital improvement project, the art project will be credited with the base cost, and only the premium incurred by the art project will be charged to the art budget; i.e., if the original building material in an area was estimated to be $20 a sq. ft., and the art project calls for an upgrade of material to $30 a sq. ft., only the *difference* of $10 a sq. ft. may be charged to the art project.
- Sales Tax (when applicable), and fees for required licenses and permits.
- Audio and video tapes or any other educational or informational materials necessary to help make the artwork programmatically accessible to the disabled and other members of the public.
- Any other expenses as deemed appropriate by the Arts Commission for the design, fabrication, transportation, installation and public accessibility of the artwork.

4.3.2.3.1 Exclusions: In general, the portion of capital appropriation reserved for art enrichment may not be expended for the following:

- Art objects that are mass produced and of standard design. However, limited editions signed by the artist of original prints, cast sculpture, photographs, etc., may be included.
- Decorative, ornamental, or functional elements (unless for the security of the work or to ensure public safety) not designed by the artist.
- Expenses related to the ongoing operation of the art work such as electrical, water or mechanical service required to activate the work and utility costs.

4.4 Eligibility:

4.4.1 Eligible Artwork: For the purposes of these guidelines, all forms of original creations (or limited editions) of visual art are eligible for acquisition through the Public Art Program.

4.4.2 Eligible Artists: Specific eligibility requirements for each project will be established at the onset of each project. Geographic eligibility is determined by a variety of factors, such as project budget, and project location and context. As a general policy, artists from the greater Bay Area Counties shall be given preference for participation in the Public Art Program. However, the SFAV is not restricted to the exclusive use of local artists. For the purposes of these guidelines, the greater Bay Area is described as the Alameda, Contra Costa, San Francisco, Santa Clara, Solano, Sonoma, Marin, San Mateo, Napa, Monterey, and Sacramento Counties.

4.4.3 Ineligible Applicants

- Arts Commissioners and Arts Commission staff members or members of their immediate family are not eligible for city public art commissions as long as they respectively serve on, or are employed by, the Arts Commission.
- Elected or Appointed city officials or members of their family are not eligible for consideration for public art commissions.
- City staff (other than SFAC staff) are not eligible for consideration for public art commissions.
- Members of the Project Architect's firm, or members of their immediate family, are not eligible for consideration as project artists.

4.5 Criteria:

4.5.1 Selection Criteria for Artists: Artists will be selected on the basis of their qualifications, as demonstrated by the judged quality of their past work and appropriateness of their artistic expression, professional experience, or specific proposal for a particular project, and the assessed ability of the Artist to successfully execute the project within the project timeline, as determined by the Arts Commission in its sole discretion. Other considerations include the artist's current work load and/or the number of artworks by that artist in the Civic Art Collection.

4.5.2 Criteria for Artwork: Criteria to be used when considering acquisition of artwork by either purchase or commission shall include, but not be limited to the following:

- Inherent Artistic Quality: The assessed aesthetic merit of the piece as a work of art, independent of other considerations.

- Context: Works of art must be compatible in scale, material, form, and content with their surroundings. Consideration should be given to the architectural, historical, geographical and social/cultural context of the site.

- Media: All forms of visual art may be considered. Works may either be portable or permanently attached.

- Permanence: Due consideration shall be given to the structural and surface soundness, and to inherent resistance to theft, vandalism and weathering.

- Ability to Maintain: Significant consideration shall be given to the cost and amount of ongoing maintenance and/or repair anticipated, and to the city's ability to provide adequate maintenance.

- Public Safety and Accessibility: Each work shall be evaluated to ensure that it does not present a hazard to public safety and complies with all applicable building codes and accessibility requirements..

- Diversity: The Arts Commission is committed to acquiring ark works that are reflective of diverse cultural communities and perspectives. To that end, the Commission shall actively seek artwork from artists of diverse racial, sexual, and cultural identities. The program shall

also strive for diversity in style, scale, media and numbers of artists represented. There shall be encouragement of exploratory types of work as well as established art forms.

- Feasibility: Proposed objects shall be evaluated relative to their feasibility and convincing evidence of the artist's ability to successfully complete the work as proposed. Factors to be considered include, but are not limited to: project budget, timeline, artist's experience, soundness of materials, city approval requirements, and level of community support.

- Duplication: To assure that the artwork will not be duplicated, the artist will be asked to warrant that the work is unique and an edition of one unless stated to the contrary in the contract.

4.5.3 Site Criteria: Prior to selecting a site for an artwork, whether purchased or commissioned, the Visual Arts Committee, together with the Selection Committee shall take into consideration the following factors:

- Visibility and public access
- Public Safety
- Interior and Exterior traffic patterns
- Relationship of proposed artwork to existing or future architectural features, natural features and urban design.
- Function of the facility
- Facility users and surrounding community and interaction of users and community members with proposed artwork
- Future development plans for area
- Overall program goal or concept
- Landscape design
- Relationship of proposed artwork to existing art works within the site vicinity
- Environmental impact
- Public accessibility of the artwork
- Social context of artwork (intended use of the work, if any)

4.6 **Selection Methods:** Art or Artists may be selected by the following means:

- Direct Purchase: An existing artwork is purchased

- Open Competition: The commission is advertised and project guidelines published. All professional artists may participate with possible limitations based upon geographical or other eligibility criteria. Upon review of materials, a single artist may be selected, or a limited number of finalists will be paid an honorarium to prepare a specific site proposal and/or attend an interview with the selection panel.

- Limited Competition: Artists are considered for a commission by invitation only. Names of artists to be invited to apply are generated by PAPMs and members of the selection panel and Visual Arts Committee. Of those considered, finalist may be asked to submit a proposal in the form of a drawing of maquette, and/or attend an interview with the selection panel. A limited competition is the preferred selection method for all projects with budgets under $25,000.

4.6.1 Artist Recruitment: The PAPM develops a Recruitment Plan to be submitted to the Human Rights Commission and the project RFQ (Request for Qualifications) or RFP (Request for Proposals).

4.6.2 The RFQ or RFP: Information in RFQ/RFP includes, but is not limited to the following:

- Project description and goals
- Project parameters and scope-of-work

- Application deadline and project
- Timeline
- Application procedure and submittal requirements
- Selection procedure
- Criteria for selection of artist and/or artwork
- Geographic restrictions for residency of artist, if any
- Budget

4.6.3 The Recruitment Plan: By agreement with the Human Rights Commission (HRC), the Arts Commission will submit a Recruitment Plan to HRC, which describes the means by which the Commission will be advertised to a broad and diverse group of San Francisco artists. The Recruitment Plan shall include, but not be limited to the following efforts:

- Advertisement in *Artweek*
- Send RFQ/RFP to City Purchaser for listing in Bid and Opportunity Announcement
- Press releases or notices sent to the daily, weekly and ethnic specific press and, if appropriate, trade newsletters.
- Direct solicitation of qualified candidates.
- Solicitation of Commission and Selection Panel recommendations.
- Posting the opportunity on the Arts Commission Web site.
- Announcing the opportunity on the Public Art telephone "Hotline" (a direct number artists can call to get a listing of all the Public Art Program's RFQ's and RFP's.)
- Names of the Selection Panel members, including their gender and racial identity.

4.6.4 Artist Selection:

4.6.4.1 Prescreening by PAPMs: The PAPM may prescreen and evaluate applicants, relative to the minimum candidate criteria and qualifications outlined in the RFQ/RFP. The PAPM presents the slate of qualified candidates for review by the selection panel. Along with the candidates recommended for review, the panel will receive a list of all project applicants, including a list of those applicants screened out by PAPMs, along with a reason for their elimination. Any selection panel member may recall any artist previously screened out for consideration by the selection panel.

4.6.4.2 Selection Panel: Composition Members of the Selection Panel are approved by the Arts Commission. The Commission will make a good faith effort to appoint selection panels that have a balance of gender and ethnic representation. In general, panelists will be drawn from the Bay Area, but occasionally, the Arts Commission may want to employ an out-of-town panelist for either reasons of expertise, or to provide an outside perspective.

4.6.4.2.1 Conflict of Interest: Persons who would directly benefit from the selection of a particular artist or artwork are ineligible as panelists (i.e. gallery owners, brokers, artist representatives, etc.). Perspective panelists may be asked to fill out a conflict of interest form prior to be approved for service on a Selection Panel.

4.6.4.3 Role and Duties of a Selection Panel: All Selection Panel recommendations will be submitted to the Visual Arts Committee for approval. Visual Arts Committee actions are in turn submitted to the full Arts Commission for ratification by resolution. The role and duties of the Selection Panel are as follows:

- Review application materials of the slate of pre-screened candidates presented by the PAPM. Any panelist may request the inclusion of any artist previously eliminated by the PAPM.
- In accordance with the selection plan previously established by the PAPM and the Commission, the Selection Panel will be asked to review applicants and either 1)select a single artist for the commission 2)select a group of finalists who will be asked to make a

specific site proposal, or be scheduled for an interview session with the panel prior to the panel making a final recommendation.
- If the Selection Panel selects finalists for further review, the same panel will reconvene for this review.

4.6.5 Identification and Recruitment of Panelists: PAPMs will identify and recruit selection panelists. Individuals interested in serving as selection panelists may be asked to submit a resume and references. Community representatives will be identified in consultation with the Client Agency and community organizations in the vicinity of the project.

4.6.6 Panelist Compensation: Arts Commissioners or other city agency commissioners and/or employees who serve as panelist members will do so without compensation. Compensation will be paid to other panel members at the rate of $125 a day, or $65 a half-day. Panelists will also be reimbursed for the cost of travel and parking.

4.6.7 Selection Panels for Projects with Art Budgets over $50,000: As a general rule, selection panels will have the following representation:

- Three (3) arts professionals of recognized professional stature. When possible, one should be a representative of the community or constituency effected by the project.
- One (1) community member, who may be an arts professional.
- One (1) Representative of the Arts Commission, (usually a member of the Visual Arts Committee).
- One (1) Representative of the Client Agency.
- Representative of the Design Team, (such as the project architect); optional at the discretion of the PAPM.

4.6.8 Selection Panels for Projects under $50,000:
For small projects with art budgets under $50,000, modified versions of the above process may be employed.

- Applicants will be reviewed by the PAPM, a representative of the Client Agency, and a Guest Curator to develop a short list of qualified applicants. This short list will be presented to the Visual Arts Committee for final selection of either an individual artist or finalist for a project.

- Another method that may be used, particularly when there are a number of smaller, community based projects, is to ask a selection panel comprised of arts professionals to review the applications and narrow the applicant list down to a group of qualified artists. The community and client agency is then asked to develop a community based panel to select the final artist from the pre-screened group of qualified artists.

4.6.9 Selection Process for Projects under $25,000: For projects with art budgets of $10,00 or less, the PAPM may opt to dispense with public advertisement and use of a selection panel. The PAPM will develop a short list of artists who will be invited to apply. The PAPM and a representative of the client agency will review applicants and make a recommendation for selection to the Visual Arts Committee for approval.

4.7 **Recourse:** At any stage, the selection of an artist or project proposal may be interrupted by a majority vote of the appropriate body. If this occurs, the following options are available.

4.7.1 Panel:
- Ask artist for clarification or redesign of proposal.
- Select another artist
- Make no selection

4.7.2 Visual Arts Committee:

- Ask panel for clarification
- Ask panel to select another artist
- Reject panel's recommendations
- Develop new program
- Convene new panel
- Abandon project entirely and/or rescind previous approvals

4.7.3 Arts Commission:

- Request clarification from VAC
- Request new artist from VAC
- Reject VAC's recommendations
- Request new panel from VAC
- Request new program from VAC
- Abandon project entirely, and/or rescind previous approval

4.8 **Public Participation:** Community participation in the project includes but is not limited to the following:

- Public Meetings: All meetings of the Visual Arts Committee and Selection Panels are open to the public and will be publicly noticed. In addition, public participation in the program will be encouraged in the following ways:
- Community Meetings: PAPMs may meet with community groups to introduce the program and solicit ideas/concerns from community representatives.
- Community Representation: Community representatives may be appointed to serve on the Selection Panel, or as advisors to the selection panel.
- Interactions between Artist and Project Constituency: PAPMs will try to facilitate direct interactions between the artist and project constituency.

4.9 **Contractual Agreements:** The Arts Commission will contract with artists using the city contract developed by the Arts Commission and city attorney specifically for this purpose.

4.10 **Artist's Fee Policy:** It is the policy of the San Francisco Arts Commission to pay professional fees for all creative work requested from artists. The Commission's charge of public accountability requires a consistent policy for awarding equitable artist fees for public art projects. Because the particular circumstances for each project vary, the Commission must consider a number of factors in determining whether or not an artist's proposed fee is appropriate.

4.10.1 Factors Effecting the Amount of an Artist's Fee: Projects may be designed and executed by the Artist him/herself, or the Artist may be the designer and the project is fabricated by others. In either case, the Commission may consider the following factors in determining the artist fees awarded for each project:

- The scope of work and length of artist involvement
- The project budget
- The artist's experience and professional standing
- The fee scale for similar scopes of work on comparable projects
- Documented market value for similar examples of the Artist's work.

4.10.2 Guidelines for Fees for Projects Not Fabricated by the Artist: In general, when a project is designed, but not actually fabricated by the artist him/herself, the artist should be paid a fee of 10-20% of the project budget, which includes all phases of work. (For instance, if the total project budget is $100,000, the artist's fee should be between $10,000 and $20,000).

4.10.3 Proposal Honorarium: Proposal honoraria are non-contractual payments made to artists for proposals made for specific sites as part of the selection process. While payment of honoraria does not transfer title of the proposal to the Commission, the Commission reserves the right of first refusal to purchase the proposal at fair market value.

- Recommended Fee Range: $500 minimum or.05-2% of Project Cost. Below is a sample fee range for each finalist on a given project budget:

Project Budget:	Sample Fee Range:
Under $10,000	$500
$10,000-$30,000	$500-$600
$30,000-$50,000	$500-1,000
$50,000-$100,000	$750-$2,000
$100,000-$250,000	$1,000-$,5000
$250,000-$500,000	$1,250-$5,000
$500,000 and up	$2,500 and up

5. Non-reimbursable Artist Costs:

- Artist's Agents: The Arts Commission will deal directly with the artist; some aspects of a project may be delegated by the artist to his/her agent or representative if the artist so authorizes. All relationships and financial arrangements between artists and their agents, representatives and galleries must be undertaken by the parties alone. The Arts Commission assumes no responsibility for payment of fees and commissions, nor will it adjudicate differences between the parties. The payment of commissions or fees is the sole responsibility of the artist and must be deducted from the artist's fee. Under no circumstance will the Arts Commission increase the Artist's fee or the project budget to accommodate for the payment of gallery or agent fees.

- Legal Counsel: The cost of legal counsel to review and/or negotiate contacts with the Commission, or for any other purpose may not be a budget line item charged to the Arts Commission.

- Insurance Not Required by the Arts Commission: The cost of premiums for any insurance not specifically required by the Commission may not be a line item expense charged to the Arts Commission.

6. Project Completion:

At the completion of each project, the following procedures will be followed to facilitate the transfer of project responsibility from the Public Art Program to the Civic Art Collection Program.

- Prior to project completion, the PAPM will notify the Civic Art Collection Program Director to allow the CACP Director to make a studio visit or to monitor installation.
- As a condition of final payment to the artist, the artist must complete a Collection's Survey Form, which documents fabrication methods, artistic intent, and maintenance requirements.
- Upon project completion, the CACP Director will place a Resolution before the Commission to accept the artwork into the collection.
- Upon completion of the project, the PAPM turns over the project files to the Civic Art Collection Program.

PUBLIC ART PROGRAM ASSESSMENT PLAN SUMMARY

Overview
The San Francisco Arts Commission's Public Art Program (PAP) is implementing a comprehensive Program Assessment Plan scheduled for completion at the end of 2002. The information gathered during the assessment process will provide a foundation for a PAP Long Range Plan developed to improve the overall effectiveness of the public art programs.

The goals of the Public Art Program Assessment and the Long Range Planning Process are to:
•improve approaches for working more effectively with artists, client agencies, and communities;
•increase public awareness of the Public Art Program, its accomplishments and procedures;
•develop more efficient internal management practices;
•explore ways to expand the public art collection's reflection of the cultural and aesthetic diversity of the Bay Area;
•establish improved methods for determining the strongest materials and fabrication methods for creating durable, easily maintained public artwork, and for developing a regular maintenance routine.

The Public Art Program, one of the first in the United States, was established by City ordinance in 1969. Initially managed by a single staff person, who administered several Arts Commission programs, the PAP has grown over the past thirty-three years to include seven staff members all of whom are solely dedicated to administering the continually expanding number of new and ongoing art enrichment projects. With the increasing number of staff and the corresponding increase in the volume and complexity of projects, some of which incorporate new media, the PAP staff has decided now is an opportune time to assess current project management and program practices and review the overall public art collection.

Below is a summary of a preliminary plan developed by staff to achieve the goals stated above. The overall scope and specific plans described below may be revised or reduced pending determination of the funding and staff time required to implement this plan, and based on input from the consultant contracted to work with staff.

Assessment strategies
The assessment process will include: 1) the compilation of data about the current public art collection, and 2) the gathering of external and internal information concerning project management procedures, public relations and internal program practices. PAP staff intends to explore the implications of this information as a basis for determining future policies and procedures.

In order to assess the current approach to the management of projects, staff will seek information from artists, client agencies, and community members concerning their working experiences with and perceptions of the Public Art Program. To obtain this material, PAP staff will work with a consultant to plan and facilitate focus groups, conduct individual interviews, and distribute questionnaires. Additional feedback

regarding project management issues will be explored through PAP staff meetings facilitated by the consultant, who will also work with staff to explore current program management issues both within the PAP and with other Arts Commission programs.

To assess the scope of the public art collection, staff will compile quantitative data about each project, including the completion of a detailed database. Also, PAP staff will work closely with the Director of Collections to assess the condition of the public art collection and current maintenance procedures.

Long Range Plan

Implications of the information gathered in the first phase of the assessment process will be determined through a series of facilitated meetings during which staff will discuss the strengths and weaknesses of the PAP to determine those areas that require improvement or that might benefit from different approaches. These discussions will culminate in a long-range plan, outlining future objectives and strategies to best achieve program goals.

The assessment and planning process will culminate in a written document, to include a summary of the compiled data, the implications of the data, and the long range plan.

SAN FRANCISCO ARTS COMMISSION

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VISUAL ARTS COMMITTEE

Wednesday, May 22, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, Ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Minutes

Commissioners Present
Ralph Guggenheim, Barbara Stauffacher Solomon, Dugald Stermer, Dede Wilsey; Absent: Stanlee Gatti.

Staff Present
Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Jessica Goodson, Rupert Jenkins, Anna Kvinsland, Debra Lehane, Jill Manton, Judy Moran, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:18 p.m.

Consent

1. Motion for the Director of Cultural Affairs to enter into contract with Stuart Dean for the conservation of the Dewey Monument in Union Square for an amount not to exceed $90,000.
2. Motion to accept into the Civic Art Collection the tile mural by artist JoeSam titled "Wade in Water," 2001, consisting of 900 glazed ceramic tiles 12 x 12" installed on five walls in the new Martin Luther King Swimming Pool covering approximately 3,712 square feet.
3. Motion to accept into the Civic Art Collection an installation by artists Jon Rubin and Harrell Fletcher, "Photos of People from the Neighborhood Enlarged and Attached to the Building, and Fortunes in the Parking Spaces," 2002, consisting of 11 30"-34" wide porcelain-enameled steel medallions and stenciled fortunes painted on the concrete floor at the end of each parking space at the North Beach Parking Garage at 735 Vallejo Street.
4. Motion to authorize the Director of Cultural Affairs to enter into a contract for $10,000 with Jeffrey Brown for architectural landscape and art consulting services at the Sunnydale Pump Station Endangered Garden Public Art Project.

5. Motion to authorize the Director of Cultural Affairs to enter into a contract for $24,000 with Glass Block Designs for repairs and modifications to the Embarcadero Ribbon Sculpture.
6. Motion to authorize Jud Fine and Barbara McCarren to change the color of the granite in the "Split Mound" from "Radiant Red" to "Kenoran Sage" and the finish to an all polished surface.
7. Motion to approve the mural design by lead artist Santi Huckaby on the exterior of Hamilton Swimming Pool at the corner of Steiner and Post Streets, funded by Neighborhood Beautification.
8. Motion to approve the mural design by Josef Norris at 1849 Harrison Street, funded by Gerbode Foundation, Irvine Foundation, Grants for the Arts, and a grant from the San Francisco Arts Commission.

Motion: Motion to move the consent calendar item.
Moved: Stermer/Wilsey

2. **Moscone Center Expansion Project**
Public Art Program Director Jill Manton announced that Liz Diller, of the artist team of Diller and Scofidio, was here today to present the proposed video program for their LED project at the Moscone Center. She also explained that the reason for today's specially scheduled meeting was that Ms. Diller was in Switzerland last week at the opening of their "Blur Building". Ms. Diller circulated photographs of the new "Blur Building". Ms. Manton also announced that Diller and Scofidio had recently been awarded the commission to design the new Institute of Contemporary Arts in Boston and the Museum of Art and Technology in Manhattan.

Ms. Diller explained that because of hardware problems, their project for the Moscone Center has experienced extended delays. Because the large-scale LED screen is such a specialized project, it has been difficult to find a manufacturer who could serve as a true collaborator with this project. After three attempts with other companies, Ms. Diller said that she believes they have found a true collaborator in MultiMedia, the current LED company, and that she is very happy with their service so far. MultiMedia has a lot of experience with this type of product, and they consider working for the City of San Francisco a high-profile job. Diller and Scofidio are now involved in the last stages of manufacturing details and final engineering.

Ms. Diller explained that the purpose of her visit today was to present the content of the video program and the esthetic and conceptual strategies. Ms. Diller explained that in order to simulate the live feed portion of the video project, she rented the exact camera that will be used in their project at the Moscone Center and tested pacing, light, and focus, in a similar environment. The camera will move at the exact same speed as the armature. Ms. Diller showed an excerpt of the test video.

Ms. Diller then explained that the live feed will be supplemented with pre-recorded video and animation. For example, at night or early in the morning when the activity in the facility is minimal, a fictionalized feed would be used. An example that Ms. Diller presented was pre-recorded close-ups and sequences of office scenes and hotel rooms. Another idea is to use sequences of the city skyline from a camera placed atop the Moscone Center.

For the back of the LED screen, which will face indoors, Ms. Diller proposed four lines of text: the lower line would be a very long, run-on sentence; the other lines would be a combination of verbs, nouns, and adjectives at varying speeds.

Ms. Diller said that the cost of the armature and LED hardware has turned out to be a very large part of the project budget. In order to stay within the design budget, Ms. Diller proposed to use the same frames, such as the office or crowd scene, in close-up work and post-production. The video production will be paid for by what's left over in the project budget after LED fabrication and installation, and the entire project should be up and running by late October or early November.

Commissioner Guggenheim asked if the motion of the camera will be aligned with the speed of the armature, and also how the armature will know when it hits the end point of the track. Ms. Diller responded that there are end point triggers on the track that signal the armature, and that if animation were used, alignment will be crucial. She predicts that the image will be slightly distorted. Commissioner Guggenheim commented that he liked the whimsical effect of the proposed images.

Ms. Manton asked Ms. Diller how she had dealt with the fret pattern and camera angle, and Ms. Diller responded that at optimum height, the camera angle falls in the right place and doesn't interfere.

Ms. Manton announced that representatives from Moscone Center were present at the meeting today, and she invited them to comment on the proposed video presentation. In response to a concern by Ninya Ayah that there are no cubicles in the pre-function space, Ms. Diller responded that the pre-recorded sequences do not necessarily reflect reality, and that the building's identity has intentionally been altered. Responding to Ms. Ayah's request that Moscone staff be used in the pre-recorded feed, Ms. Diller said that at this point, timing is of the essence, and that the rush is on to get the proposed program worked out. Ms. Diller suggested that using staff in the pre-recorded program is something that could possibly be done in the future. Also, it was never the intent of this art project to be used for marketing, or a promotion of what's actually going on inside the building.

Commissioner Stauffacher Solomon asked if there will only be one pre-recorded program and if it would run 24 hours a day. Ms. Manton replied that the program would run from approximately 7:00am - 11:00pm, and that she hopes that there will be a live feed and two pre-recorded programs. Ms. Manton added that because of down time in the building, the artists think they need more programs. Ms. Manton hopes that after construction of the armature and track, there will be some remaining funds for more programs. Commissioner Stauffacher Solomon also asked if additional artists could be hired to produce more programs, and Ms. Manton replied that if that were the case, then Ms. Diller and Mr. Scofidio would only be serving as project managers, and not artists. Ms. Diller added that in order to develop this project and have ongoing involvement, perhaps they could serve as curators for video programs by other artists in the future.

Motion: Motion to approve content of video program for Diller/Scofidio public art project at Moscone Center Expansion Project.
Moved: Stermer/Stauffacher Solomon

Moscone Interior Art Update
Project Manager Nina Dunbar reported that the carving phase of "Tree" is complete, and that today she is seeking approval of this phase of the project. Ms. Dunbar said that many individuals and companies have been involved in this project, including artists Hilda Shum, Po Shu Wang, and David Gordon, structural engineers Faye Bernstein and Associates and W.J.E, milling company Joinery Structures, crane company Sheedy, as well as a wood specialist and a New York-based lighting consultant. Ms. Dunbar showed images of the artwork's fabrication process, including photos of the artists at work, slabs of Redwood before carving, carvings in progress, and repairs made to the piece correcting natural cracking from the wood's uneven drying. The piece is designed so that the top and base of the tree have been left uncarved. The carved section between the stairs appears like folding cloth or drapery. Ms. Dunbar explained that there are a lot of flat surfaces with some folds in order to provide an extremely tactile experience. The piece is comprised of twelve sections, with four sections intentionally uncarved, but de-barked.

Ms. Dunbar said that this summer the piece would receive an application of fire retardant by a certified professional and then a coat of retardant-treated varnish prior to its installation at the Moscone Center in September. Ms. Dunbar concluded her report by saying that the project was on schedule and generally on budget, despite some major alterations to the site to accommodate the installation. The main challenges of

the project have been in its unique engineering and the dynamics of managing a group of very different artists.

In response to Commissioner Guggenheim's concerns about long-term cracking, Ms. Dunbar said that the artists and their wood specialist will continue to monitor the tree for the next three months, but that she is fairly certain that all of the major cracks have now stabilized. WJE will inspect, document, and engineer repairs for any new cracks prior to installation.

Civic Art Collection Program Director Debra Lehane suggested that a program be initiated to continue to monitor the tree at site in Moscone Center since there could be micro-climate variations at different levels in the building's 100' high atrium. Ms. Dunbar thanked Ms. Lehane for her suggestion, and said that she would talk with Moscone staff about the best way to monitor the work after it was installed.

All of the Commissioners expressed their unanimous approval for this artwork.

Motion: Motion to approve completion of the interior artwork carvings by Shum, Shu, Gordon LLC for the Moscone Expansion Project.
Moved: Stermer/Stauffacher Solomon

4. **Gallery**
Gallery Director Rupert Jenkins described the proposed City Site exhibition by Reuben Lorch-Miller. He asked that the Commissioners imagine the proposed sound exhibition as frogs chirping in a meadow. Mr. Jenkins said that the sound would be transmitted by four speakers in the City Site open lot on a timer that would come on at sunset and turn off at sunrise.

Motion: Motion to approve City Site exhibition by Reuben Lorch-Miller, to open June 30, 2002.
Moved: Stermer/Wilsey

5. **Treasure Island Museum**
Director of Cultural Affairs Richard Newirth explained that five years ago, the Airport had proposed to take over the management of the Treasure Island Museum, but due to the rapid decline of the economy and the dwindling resources of the airport, they are unable to do so. Subsequently, the Treasure Island Museum staff asked if the Arts Commission would be interested in working with them on ways in which the Treasure Island Museum and it's collection could remain on Treasure Island. Mr. Newirth proposed that in order to keep the collection intact and keep the museum on Treasure Island, that the Arts Commission take an active role in this matter. Mr. Newirth asked the Commissioners to refer to a draft letter written by him to the Treasure Island Museum on behalf of the Arts Commission.

Motion: Motion to approve a letter of support encouraging the Arts Commission to work with Treasure Island staff on the preservation of the Treasure Island Museum.
Moved: Stermer/Wilsey

6. **525 Golden Gate Avenue New City Office Building**
Ms. Manton announced that the entire 525 Golden Gate Avenue New City Office Building project, and not just the art component, has been canceled. When this project was planned, the rental market was at its highest, and the City was paying millions in rent. The City promoted the new building at 525 Golden Gate as having many favorable features, including being the first City building to use Green Architecture, and being able to consolidate many city departments into one building. As an alternative to constructing the new building at 525 Golden Gate, Project Manager Edgar Lopez will investigate a possible retrofit of the old State Building that was damaged in the 1989 earthquake.

Ms. Manton said that artists Ned Kahn, Anna Valentina Murch, and Paul Kos will be paid for their design

contracts even though the project is not going forward.

7. **Branch Library Improvement Program**
Project Manager Judy Moran explained how this art enrichment project will provide artwork for six new or renovated library branches, in Glen Park, Ingleside, Mission Bay, Portola, Richmond, and Visitacion Valley, in Phase I of the Library Improvement Program. Due to limited resources, one competition was conducted to create a pre-qualified artist candidate pool from which artists would be selected for each branch, rather than conducting six separate competitions. The artist selection panel selected a pool of 30 artists from 53 applicants. Ms. Moran explained that Community Artist Selection Panels consisting of one librarian, one project architect, and three community members will select three artists from a selection of the pool of 30 approved artist finalists to create proposals for each library project. Following the public display of the three Finalists' proposals for each branch, the Community Artist Selection Panel for each branch will select one or two artists, to perform the commission.

Ms. Moran asked for approval of the Branch Library Improvement Program Arts Master Plan, which explains the project and the process in detail.

8. **Third Street Light Rail Youth Arts Program**
Ms. Moran presented the Youth Arts Program booklet, a commemorative publication of a youth arts project lead by artist Sheila Ghidini. Ms. Ghidini worked with art teachers and youth at Potrero Hill Neighborhood House, Bayview Opera House, and Visitacion Valley Community Beacon Center, to create permanent artwork for use on transit platforms along 3rd Street. Ms. Moran invited the Commissioners to attend a celebration to honor the student participants at the Potrero Hill Neighborhood House on June 29th where the booklets would be distributed to the youth involved in the project and their parents.

The Commissioners thanked Ms. Moran for her work on this project and agreed that the booklet was very nice.

9. **Airport**
Project Manger Susan Pontious explained that she would like to enter into contract with Atthowe Fine Arts to transport, install, design, and engineer the bases for a sculpture by Robert Arneson and a sculpture by Debra Butterfield, and possibly more sculptures in the future, at San Francisco International Airport.

Motion: Motion to authorize the Director of Cultural Affairs to enter into an Agreement with Atthowe Fine Arts for an amount not to exceed $50,000 to design and engineer and construct sculpture footings and bases and to transport and install 4 - 6 sculptures at San Francisco International Airport.
Moved: Stermer/Stauffacher Solomon

10. **Administration**
Ms. Pontious called attention to the explanatory document that summarized the changes to the revised guidelines. Ms. Pontious explained that the changes include general reorganization and editing, an interface between Civic Design and Public Art, incorporation of revised art enrichment ordinance provisions, increased authority of the Director of Cultural Affairs as it applies to Public Art, ineligible costs, changes in the artist selection process for public art projects under $25,000, as well as some miscellaneous changes.

Motion: Motion to approve the Revised Public Art Guidelines, dated May 1, 2002.
Moved: Wilsey/Stermer

11. **Laguna Honda Hospital Project**
Ms. Pontious explained that she would like to increase Owen Smith's contract by $3,000 to develop a design proposal for a mural that is similar in design to the existing murals in the link lobby that were

created as a WPA project. Ms. Pontious showed slides of Mr. Smith's previous work.

Next, Ms. Pontious explained that the Hospital had identified an additional opportunity for artwork in the third floor elevator lobby of the link building. Ms. Pontious proposed that she look to a selection of pre-qualified pool of artists from the original call to artists rather than take the time and go to the expense of advertising the competition again. Ms. Pontious said that using a pre-qualified pool for subsequent public art opportunities at the hospital was a possibility that was noted in the original request for qualifications. The Commissioners thought that using the pre-qualified pool was the best option with regard to time and money. In response to the Commissioners' decision, Ms. Pontious proceeded to show slides of artwork by the pre-qualified pool of artists.

Motion: Motion to increase Owen Smith's contract by $3,000 to develop a design proposal for paintings for the link building lobby.
Moved: Stauffacher Solomon/Stermer

The following motion was modified.
Motion: Motion to approve Mark Henry Campbell, Mike Mandel, Ellen Oppenheimer, Ann Preston, Merle Axelrad Serlin, and Nita Winter as a pre-qualified pool of artists to be considered by Laguna Honda Hospital for a commission to design artwork for the third floor elevator lobby of the link building.
Moved: Stermer/Wilsey

The following motion was removed.
Motion: Motion to readvertise the commission to design artwork for the third floor elevator lobby of the link building.

12. **Ocean View Recreation Center**
Ms. Manton reported for Project Manager Tonia Macneil, who is on vacation, that the proposed list of selection panelists for the Ocean View Recreation Center include Chris Johnson, Marie Lovelace O'Neil, Winifred Day, and Katherine Spencer.

The following motion was modified.
Motion: Motion to approve Chris Johnson, Marie Lovelace O'Neil, Winifred Day, and Katherine Spencer as selection panelists for Ocean View Recreation Center.
Moved: Stauffacher Solomon/Wilsey

13. **Public Art Program Assessment**
Ms. Manton announced that because of the length of the meeting today, that this item would be addressed at the next Visual Arts Committee meeting.

14. **New Business**

15. **Old Business**
Ms. Lehane explained that the Emperor Norton Project had not been on the agenda today because the project sponsors had been directed by the Visual Arts Committee to meet with the Telegraph Hill Dwellers before further consideration of the item by the Arts Commission. She reported that at the Telegraph Hill Dweller meeting, three positions were presented: one opposing the Emperor Norton Project, the Emperor Norton Project and the Kearny Street Improvements. The Board of Directors for the Telegraph Hill Dwellers recommended that the three groups agree to enter into mediation to determine whether a unified position could be agreed upon concerning the project.

16. **Adjournment**

As there was no further business, the meeting was adjourned at 5:10 p.m.

Submitted by Anna Kvinsland, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs, 6/21/02

6/21/02

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SAN FRANCISCO ARTS COMMISSION

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VISUAL ARTS COMMITTEE

Wednesday, June 19, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound producing electronic devices.

AGENDA

1. **Consent**
    1. Motion to approve six original posters designs by artist Megan Wilson to be exhibited in Market Street kiosks from August 16 to November 14, 2002 as part of the Market Street Art in Transit Kiosk Poster Series.
    2. Motion to approve an artist selection panel pool including Megan Wilson, Laurie Lazar, Darryl Smith, James Bewley, Isis Rodriguez, Steve Pon, and Carmen Lomas Garza to recommend artists for the 2003 Market Street Art in Transit Kiosk Poster Series.
    3. Motion to approve the mural design by lead artist Gabriela Lujan and SOMARTS/Mural Resource Center, at 48 Balmy Alley, funded by Neighborhood Beautification.
    4. Motion to approve the mural design by lead artist Jessica Sowards and youth from the Boys and Girls Club, Mission Unit, at 685 Florida Street, funded by Neighborhood Beautification.
    5. Motion to authorize Director of Cultural Affairs to enter into final contract with Liz Diller and Ric Scofidio for artwork for the Moscone Expansion project in an amount not to exceed $355,000.

2. **Collections**

Debra Lehane

Informational Presentation: Proposed Monument to the Abraham Lincoln Brigade at Harry Bridges Plaza. Presenters: Linda Lustig, Abraham Lincoln Brigade Memorial Committee, Regina Almaguer, Project Manager, Ann Chamberlain and Walter Hood artists.

Collections Report

3. **Gallery**
   Rupert Jenkins
   Gallery Report

   Motion: Motion to approve honoraria payment of $1,500 to Stephanie Snyder for catalog design and essay writing - Film Show.

4. **North Beach Pool Project**
   Judy Moran (for Nina Dunbar)
   Staff report and design presentation

   Motion: Motion to approve artist Vicki Saull's revised design concepts for North Beach Pool and the adjoining Recreation Center.

   Motion: Motion to authorize the Director of Cultural Affairs to increase Vicki Saull's existing contract with City (CT280PUB4312) by $32,000 in new Art Enrichment funds generated by the facility's new capital improvement budget, so that she can fabricate and install the designs approved above.

5. **Airport**
   Susan Pontious
   Project Report: Airport denial of Arneson Installation

   Motion: Motion to approve the following pool for potential jurors for the selection of sculpture for Boarding Area C: Karen Tsjimoto, Steven Nash, Lizzette LeFalle-Collins, Janet Bishop, Jim Melchert, and Connie Lewallen.

6. **Laguna Honda Hospital**
   Susan Pontious
   Staff Report

   Motion: Motion to approve a new project: 5 landscape sculptures with budgets between $30,000 and $50,000.

7. **New Business**

8. **Old Business**

9. **Adjournment**

6/13/02

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SAN FRANCISCO ARTS COMMISSION

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VISUAL ARTS COMMITTEE

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Wednesday, June 19, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present
Ralph Guggenheim, Barbara Stauffacher Solomon, Dugald Stermer; Absent: Stanlee Gatti, Dede Wilsey.

Staff Present
Richard Newirth, Director of Cultural Affairs; Rupert Jenkins, Anna Kvinsland, Debra Lehane, Jill Manton, Judy Moran, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:10 p.m.

1. **Consent**
    1. Motion to approve six original posters designs by artist Megan Wilson to be exhibited in Market Street kiosks from August 16 to November 14, 2002 as part of the Market Street Art in Transit Kiosk Poster Series.
    2. Motion to approve an artist selection panel pool including Megan Wilson, Laurie Lazar, Darryl Smith, James Bewley, Isis Rodriguez, Steve Pon, and Carmen Lomas Garza to recommend artists for the 2003 Market Street Art in Transit Kiosk Poster Series.
    3. Motion to approve the mural design by lead artist Gabriela Lujan and SOMARTS/Mural Resource Center, at 48 Balmy Alley, funded by Neighborhood Beautification.
    4. Motion to approve the mural design by lead artist Jessica Sowards and youth from the Boys and Girls Club, Mission Unit, at 685 Florida Street, funded by Neighborhood Beautification.

5. Motion to authorize Director of Cultural Affairs to enter into final contract with Liz Diller and Ric Scofidio for artwork for the Moscone Expansion project in an amount not to exceed $355,000.

Motion: Motion to move the consent calendar item.
Moved: Stermer/Stauffacher Solomon

2. **Collections**
Civic Art Collection Program Director Debra Lehane announced that at today's meeting, there would be an informational presentation regarding a proposed monument to the Abraham Lincoln Brigade at Harry Bridges Plaza. The proposed monument, a tribute to the American men and women who volunteered to fight in the Spanish Civil War, has received the Board of Supervisors' permission to be placed at the northern end of Harry Bridges Plaza. A memorial to Harry Bridges is planned for the southern end of the plaza. Ms. Lehane added that the Port Commission's Design Review Committee has not yet reviewed or approved the design.

Ms. Lehane explained that there was a publicly advertised RFP for this project, as well as an independent committee to review and select the artists (Ms. Lehane was an advisory member of the committee). Originally, the group hired Donna Graves, a public art consultant, to serve as Project Manager. But, because of other personal commitments, Ms. Graves recommended Regina Almaguer, another public art consultant, to take her place. Ms. Lehane announced that Ms. Almaguer, Linda Lustig of the Abraham Lincoln Brigade Memorial Committee, Dave Smith, a veteran of the Abraham Lincoln Brigade, and artists Ann Chamberlain and Walter Hood were all at the meeting today. Ms. Lehane reminded the Commissioners that the purpose of today's presentation was purely informational, and that this would be the appropriate time to ask questions and raise issues.

Ms. Lustig remarked that she was honored and thrilled that the process for this memorial had gotten this far. She said that her hope was that this tribute to the Abraham Lincoln Brigade examined the past while looking to the future. Ms. Lustig introduced artists Ann Chamberlain and Walter Hood.

Ms. Chamberlain began by saying that she and Mr. Hood are currently involved in the process of research and design. She said how she and Mr. Hood attended several meetings and fundraisers of the Brigade where they learned of the association's history and heard their songs. Ms. Chamberlain explained how certain songs are central to the history of the Brigade. Ideally, the memorial will include visual and oral components, featuring songs, photos, and written documentation of the Abraham Lincoln Brigade. Ms. Chamberlain also said how she was interested to learn of the strong connection between the Longshoreman of San Francisco and the Abraham Lincoln Brigade.

Mr. Hood explained how Harry Bridges Plaza, the proposed site for the tribute, is an open, paved area bounded by traffic and public transport on all sides. Mr. Hood said that the artists' goal for the memorial is to create a place for people to stop for a moment to remember the Brigade and reflect on their own lives. Mr. Hood further explained that the symbolic elements for the memorial are red earth (actually pulverized red granite) and an olive tree. The memorial will also feature east and west facing walls with text and images, a sound system that will play songs from the Brigade, a low stone seat wall, and an ochre colored podium. Mr. Hood added that he and Ms. Chamberlain would like to feature quotes about the Brigade by famous writers, citizens, and veterans of the Brigade. He also said that the San Francisco Mime Troupe has agreed to sing and record the songs of the Brigade to be broadcast at the memorial. Mr. Hood then opened the presentation up for questions from the Commissioners.

Commissioner Stermer asked if it would be possible to recess the red granite paving one level from the ground. Mr. Hood replied that because of ADA restrictions, the paving had to be flush with the surrounding pavement. Mr. Hood did think that a wider, flat edge would provide an effective transition to the red paving. In response to a question by Commissioner Guggenheim regarding the feel and durability

of the red granite paving, Mr. Hood responded that it feels like packed dirt, similar to a running track, and that the material is as durable as asphalt.

Commissioner Stauffacher Solomon felt that the idea of a wall breaks up the open space of the site. Director of Cultural Affairs Richard Newirth added that the original intention of Harry Bridges plaza was that it be user friendly, but it's not. He felt that the proposed memorial would further the original intention of the plaza, and bring people together. Ms. Chamberlain believes that the memorial to the Abraham Lincoln Brigade and the memorial to Harry Bridges will join the plaza in a way that is friendly to pedestrians. Mr. Hood added that he thinks that the wall is necessary because there is so much traffic and action around the plaza. There are already architectural features in the plaza, and that he and Ms. Chamberlain need to find the best place for the wall. Ms. Lehane added that there was concern from the Port that once the Ferry Building opens, the monument should allow for the set-up of different events and use of the space for activities such as sporting events and festivals.

Commissioner Guggenheim asked if the sound element would be operational all of the time, and Mr. Hood answered that he didn't think it would be. He and Ms. Chamberlain are currently investigating a timer or relay that would be tripped by movement.

Commissioner Guggenheim said that by mixing images of the labor movement in San Francisco and the Spanish Civil War, he believed that the clarity of the message was lost. Ms. Chamberlain replied that Longshoremen from San Francisco were very involved in the Spanish Civil War, and that there is a strong connection between the two groups. Commissioner Guggenheim suggested that the memorial to the Abraham Lincoln Brigade concentrate on the Spanish Civil War, and that the memorial to Harry Bridges concentrate on the history of the Longshoremen and labor movement in San Francisco. Ms. Chamberlain responded that images and text about the Spanish American War could be featured on one side of the memorial and images and text about the Longshoremen could be featured on the other side. Commissioner Guggenheim said that sounded like a good idea.

Ms. Lehane concluded the informational report by saying that she has discussed permanency and durability of materials with the artists and others involved in the project. Elements such as the speakers and stainless steel walls are not expected to last a long time, but the basic elements that hold the ideal of the monument such as the olive tree and red earth paving, have a relatively long life expectancy. Ms. Lehane said that given the discrepancy in durability of materials, she still believes that the memorial holds an interesting concept. The Abraham Lincoln Brigade Memorial Committee has given a commitment of ongoing maintenance of the memorial. This memorial will be a gift to the city because it involves a permanent addition to the landscape.

As a Collections Report, Ms. Lehane announced that money has finally been released for the cleaning of the Dewey Monument, and that even though the carousel is only 95% complete, it will be operational when the zoo reopens on June 28th.

3. **Gallery**

Gallery Director Rupert Jenkins invited the Commissioners to attend a reception for the annual juried exhibition by sight-impaired people hosted by Rose Resnick Lighthouse for the Blind and the Arts Commission in City hall on July 18, 5.30 - 7.30 p.m.

Mr. Jenkins said that there will be a panel to select artists from the 93 applicants to participate in Construct II, a site-specific exhibition, this Friday and Saturday. Mr. Jenkins invited the Commissioners to sit in on the panel if they wished.

And finally, Mr. Jenkins explained that there was a motion to approve an honoraria payment of $1,500 to Stephanie Snyder Sakellaris for production costs for Film Show, a catalogue of an exhibition that will

travel to Reed College in August.

The following motion was modified.
Motion: Motion to approve honoraria payment of $1,500 to Stephanie Sekallaris, aka Stephanie Snyder, for the catalog design and essay writing - Film Show.
Moved: Stermer/Stauffacher Solomon

4. **North Beach Pool Project**
Judy Moran reported for Project Manager Nina Dunbar who is on vacation. Ms. Moran began the report by giving background information. North Beach Pool is a Recreation and Park Department facility located on Lombard Street between Powell and Mason. In 1998 DPW started a renovation project to stabilize the pool itself and make seismic and ADA upgrades. Ms. Moran reminded the commissioners that artist Vicki Saulls' competition design for the renovation of the pool was approved by the Arts Commission in 1999. Her $32,000 contract included producing a sculpture installation in the pool lobby, providing an entry sculpture, signage and custom-designed metal window grills for the pool's Lombard Street façade. Ms. Moran said that Ms. Saulls was a third of the way complete with her fabrication work when the renovation was put on hold due to community concerns over the scope of the architectural renovations. Paulette Taggert Architects was assigned to revisit the design and work with the artist in re-siting her project. Ultimately, Saulls was able to revise and relocate her interior work. Due to major changes in the building's Lombard Street façade, the exterior concepts were abandoned and a new work developed proposed for a door facing the Joe DiMaggio/North Beach Playground.

Ms. Moran went on to explain that the revised concept for the interior work would be cast faces of North Beach pool swimmers. The faces would be cast using polymer-modified fiber-reinforced gypsum, with integral color, sealant, and anti graffiti coating. The cast faces would be mounted to the natatorium's multi-colored tile wall immediately to the left of the glass entry doors. Ms. Moran said that in addition to the revised location, the works will be colored and integrated into the architect's 1" x 1" color tiles. Ms. Saulls proposes to alter the specified tiles immediately around the sculptures to subtly introduce an additional tile color in a darker shade of green.

Ms. Moran said that the revised concept for the exterior work was a 9' square sliding door to the playground restrooms. Ms. Saulls will provide the steel doorframe built to the architect's specifications. The frame will be clad in cold-cast aluminum sculptural relief depicting a stylized topographical representation of the North Beach neighborhood.

Commission Stauffacher Solomon said that she preferred that the tile pattern be all light green in color. She felt that it would be more elegant and subtle if the wall were all one color. Commissioner Stermer agreed with Commissioner Stauffacher Solomon, but added that from far away, the multi-colored tile wall might melt into one color. Commissioner Guggenheim elected to defer comment on this subject to the other Commissioners.

Ms. Moran said that she would pass along Commissioner Stauffacher Solomon and Commissioner Stermer's comments to the project architect, and reminded everyone that the choice of tiles was not under the Arts Commission's jurisdiction. Commissioner Stermer concluded by saying that Ms. Saulls had done a wonderful job, especially in the redesign.

Motion: Motion to approve artist Vicki Saull's revised design concepts for North Beach Pool and thc adjoining Recreation Center.
Moved: Stermer/Stauffacher Solomon

Motion: Motion to authorize the Director of Cultural Affairs to increase Vicki Saull's existing contract with City (CT280PUB4312) by $32,000 in new Art Enrichment funds generated by the facility's new

capital improvement budget, so that she can fabricate and install the designs approved above.
Moved: Stermer/Stauffacher Solomon

5. **Airport**
Project Manager Susan Pontious reported that Ying and Yang, a sculpture by the late Robert Arneson, is finished and currently in storage at Atthowe Fine Art Storage in Oakland. Ms. Pontious said that unfortunately, after the events of September 11, 2001, the Airport feels that Arneson's images are reminiscent of severed heads and would be inappropriate for the airport setting. The Airport has formally denied a building permit to install Arneson's sculpture on site.

Public Art Program Director Jill Manton suggested that instead of paying for storage, the sculpture should be displayed in another prominent public location. Ms. Manton said that of course the Airport would need to approve re-siting of the work, but Ms. Pontious did not feel that would be a problem. As suggested by Ms. Manton, Ms. Pontious, and Commissioner Stermer, some possible public locations for the siting of the artwork were Civic Center Plaza, the War Memorial plaza, the gardens at Yerba Buena Center for the Arts, and/or long-term loans to either the de Young's sculpture garden or the grounds of the Legion of Honor.

Ms. Manton said that she would like to talk to Mr. Newirth, as well as with a publicist, to come up with plan of action so that a valuable artwork is not kept in permanent storage.

Next, Ms. Pontious read a list of potential jurors and their qualifications and experience for the selection of a sculpture for Boarding Area C at the San Francisco Airport. The list of potential jurors includes Karen Tsjimoto, Steven Nash, Lizzette LeFalle-Collins, Janet Bishop, Jim Melchert, and Connie Lewallen.

Motion: Motion to approve the following pool for potential jurors for the selection of sculpture for Boarding Area C: Karen Tsujmoto, Steven Nash, Lizzette LeFalle-Collins, Janet Bishop, Jim Melchert, and Connie Lewallen.
Moved: Stermer/Stauffacher Solomon

6. **Laguna Honda Hospital**
Ms. Pontious reported that the landscape plan at the remodeled Laguna Honda Hospital, with its formal courtyards, is an obvious site for sculpture. The landscape architect has designed the gardens with places for landscape sculpture, and there is money available for five commissions between $30,000 and $50,000.

Motion: Motion to approve a new project: 5 landscape sculptures with budgets between $30,000 and $50,000.
Moved: Stauffacher Solomon/Stermer

7. **New Business**

8. **Old Business**
As an item of old business, Ms. Manton provided a report on the Diller & Scofidio project at Moscone Center. Ms. Manton said that because Moscone expanded the project, the 2% originally negotiated is now lower than 2% of the new budget. She plans to ask for more money from Moscone Center to cover video production, which entails renting warehouses, hiring crew, and animation production. Ms. Manton said the artists have attempted to get a lower price on this phase of the project, but it is just not possible.

Also, Ms. Manton added that sales tax was something that was not considered at the initial phase of the project, because it was assumed that an exemption could be granted. Ms. Manton will still try to pursue the exemption, but if it's not possible, that figure could be as high as $75,000, and will come out of the

original artwork budget. Ms. Manton also added that $20,000 was paid to Mitsubishi for initial design services before it was determined that Mitsubishi would not be involved in the project. Ms. Manton said that she is certain that she will have to request additional funds from Moscone, but at this time, she does not know the extent of her request.

Commissioner Guggenheim suggested that she maintain a 10-15% contingency. Ms. Manton said that she is still holding a contingency, but is not sure if she should draw on it yet.

9. **Adjournment**

As there was no further business, the meeting was adjourned at 4:30 p.m.

Submitted by Anna Kvinsland, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs, 7/17/02

7/17/02

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

Wednesday, July 17, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

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AGENDA

1. **Consent**
    1. Motion to accept into the Civic Art Collection two works by Gwynn Murrill titled Cougar III, 1996-2002, cast bronze, edition 7 of 9 and Tiger 2, 2002, cast bronze, edition 1 of 6 purchased for the San Francisco Zoo.
    2. Motion to accept into the Civic Art Collection a work by Vito Acconci titled Light Beams for the Sky of a Transfer Corridor, 2002, multiple unit installation commissioned for the San Francisco International Airport.
    3. Motion to modify contract with Genevieve Baird by extending Contract POAR02000025-01 to December 31, 2002 and increasing the contract by an amount not to exceed $10,000 for a total contract amount of $60,000.
    4. Motion to approve the mural design by lead artist Ellen Rodgers and SOMARTS/Mural Resource Center, at Marshall School, 1571 15th Street, funded by Neighborhood Beautification.
    5. Authorization to approve the following additional artist selection panelists for the Recreation and Parks Department Projects: Heidi Hardin, Jeannene Przyblyski, Rene' Yanez, Kate Randall, Mark Brest Van Kempen, and Lizzetta Lefalle-Collins.

2. **Collections**
   Debra Lehane
   Collections Report

3. **Gallery**
   Rupert Jenkins
   Gallery Report

   Construct 2 Update
   Collector Box Fundraiser

4. **Union Square**
   Nina Dunbar
   Staff Report

5. **Airport**
   Susan Pontious

   Report on lighting problems and discussion of plan to replace present art lighting fixtures with more efficient lighting.

   Report on meeting with Brown & Collins regarding public relations for Robert Arneson's Yin and Yang.

6. **Laguna Honda Hospital**
   Susan Pontious
   Staff Report

   Motion: Motion to approve commission of an artist to develop a tile design for the Laguna Honda Hospital pool with a budget not to exceed $10,000 for design.

   Motion: Motion to approve Cliff Garten's design concept proposal for the Link Building glass curtain wall.

   Motion: Motion to approve the completion of the Design Development phase of Cliff Garten's design contract for the link building and two resident floors.

7. **Zoo**
   Susan Pontious
   Staff report

8. **Moscone Center Expansion Project**
   Jill Manton
   Project Update

9. **Cesar Chavez Bicycle Overpass Project**
   Jill Manton
   Project Update

10. **Embarcadero Art Ribbon Project**
    Jill Manton and Kristen Zaremba
    Staff update regarding proposed modifications

11. **King Street Historic and Interpretive Signage Project**
    Jill Manton and Kristen Zaremba
    Staff update regarding Mission Bay Development impact on artwork

12. **Juvenile Hall Replacement Public Art Project**
    Jill Manton and Kristen Zaremba
    Staff update regarding project delays and developments

13. **New Business**

14. **Old Business**

15. **Adjournment**

7/12/02

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

Wednesday, July 17, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present
Stanlee Gatti, Ralph Guggenheim, Barbara Stauffacher Solomon, Dugald Stermer; Absent: Dede Wilsey.

Staff Present
Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Rupert Jenkins, Anna Kvinsland, Debra Lehane, Jill Manton, Judy Moran, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:11 p.m.

1. **Consent**
    1. Motion to accept into the Civic Art Collection two works by Gwynn Murrill titled Cougar III, 1996-2002, cast bronze, edition 7 of 9 and Tiger 2, 2002, cast bronze, edition 1 of 6 purchased for the San Francisco Zoo.
    2. Motion to accept into the Civic Art Collection a work by Vito Acconci titled Light Beams for the Sky of a Transfer Corridor, 2002, multiple unit installation commissioned for the San Francisco International Airport.
    3. Motion to modify contract with Genevieve Baird by extending Contract POAR02000025-01 to December 31, 2002 and increasing the contract by an amount not to exceed $10,000 for a total contract amount of $60,000.
    4. Motion to approve the mural design by lead artist Ellen Rodgers and SOMARTS/Mural Resource Center, at Marshall School, 1571 15th Street, funded by Neighborhood Beautification.
    5. Authorization to approve the following additional artist selection panelists for the Recreation and Parks Department Projects: Heidi Hardin, Jeannene Przyblyski, Rene' Yanez, Kate Randall, Mark Brest Van Kempen, Keiko Nelson, and Lizzetta Lefalle-Collins.

Motion: Motion to move the consent calendar item.
Moved: Stermer/Gatti

2. **Collections**
Civic Art Collection Program Director Debra Lehane briefly reported that stabilizing of the Garfield Monument and cleaning of the Dewey Monument will both occur next month. Additionally, Ms. Lehane reported that the carousel at the zoo would be finished by the end of July. The refurbished carousel was a great success at the re-opening of the zoo last month.

3. **Gallery**
Gallery Director Rupert Jenkins reported that there are two upcoming openings: one at City Hall on July 18 and one at the Gallery on July 26. The show at City Hall features paintings by artists from Peru, selected works by two artists from the San Francisco Arts Commission slide registry, artwork by Samoan youth, and Insights 2002, an annual award exhibition sponsored by the Rose Resnick Lighthouse for the Blind and Visually Impaired. The Murphy and Cadogan Award Exhibition will open at the gallery on July 26. This exhibition features work by 18 award recipients working in video, painting, photography, sculpture and installation. The Murphy and Cadogan fellowships in the Fine Arts are annual awards sponsored by the San Francisco Foundation to assist students in funding their final year of graduate studies.

Mr. Jenkins reported on the recent problems related to lighting artwork exhibitions at City Hall. During periods of energy crisis, non-essential lights are turned off. This is particularly problematic in the basement where artwork exhibitions are displayed. Mr. Jenkins reported that he is currently negotiating with the new Building Supervisor to restore lighting in general areas where artwork is displayed.

Mr. Jenkins reported that the gallery plans on hosting a fundraiser where a series of limited edition collector boxes by eighteen Bay Area, mid-career artists will be priced to sell to collectors of Contemporary Art. The gallery hopes to raise $15,000, and all of the proceeds will support artist program initiatives at the gallery. Mr. Jenkins said that he hopes to launch the fundraiser the first week of November with a party and raffle. He asked that the Commissioners support the effort by outreaching to collectors or other people that they know who would be interested in the fundraiser.

Mr. Jenkins said that the jury for the upcoming Construct 2 exhibition convened and selected two artist exhibitions out of 90 proposals submitted. One exhibition will be by the collaborative team of Leondardogillesfleur. Their proposed exhibition will be a performance piece where monitors in the gallery will project the artists performing acts and actions on the second to fourth floors of the Herbst Theater building. The other exhibition will be by Heine Kang who proposes to do an architectural rendering of the space using light and dark. In the past, Kang's work has dealt with light and dark using light sensitive materials.

4. **Union Square**
Project Manager Nina Dunbar reported that unfortunately, because of a change order (which was not the fault of the artist or the Arts Commission), the red granite bases for R.M. Fischer's light fixtures will not be installed in time for the grand opening of Union Square on July 25th. Ms. Dunbar said that the pieces will have covers over them for the opening, and signage will indicate what the light fixtures will look like and where they will go. Ms. Dunbar reported that the bases and fixtures will be installed in September, and that there may be a special joint dedication for Fischer's work as well as the Dewey monument, which is scheduled to be cleaned and restored by then.

5. **Moscone Center Expansion Project**
Director of Public Art Jill Manton reported on the status of the project by Diller & Scofidio at Moscone Center. Ms. Manton said that the lower track under the soffit has been installed, and the Arts Commission is paying to have a survey done to make sure that everything was installed and aligned properly. Ms. Manton explained that Hunt Construction, and not Pol-X, is now fabricating

the job. Hunt has not yet finalized their bid for the project.

Ms. Manton said that the artists have approached Moscone for an additional $100,000 for a 12mm screen instead of an 18mm screen. The 12mm screen is of higher quality, it's brighter, and will have a longer life then the 18mm screen. Moscone told Diller & Scofidio to wait and see how much the track armature would cost before they could commit to the more expensive screen. The artists have also requested more time for video production. Ms. Manton said that they have until the grand opening of the facility in March, 2003, although she will push to have the video production done before then.

Ms. Manton reported that she is ready to enter into contract for $836,000 with Multimedia, the LED manufacturer and installer. The contract will included a nine year extended parts warranty, but does not include diode replacement. She predicts that the diodes will have to be replaced after 90,000 hours, or ten years. An AV consultant named Merric Andriansen to do the AV cabling and design.

Ms. Manton concluded her report by saying that if the Arts Commission can't obtain a waiver of sales tax from the State Board of Equalization, the additional cost will have to be paid out of the contingency. She will talk to the Arts Commission's City Attorney about the possibility of taking this as an appeal to state court. Ms. Manton mentioned that the original law didn't anticipate the way in which public art is done today.

Commissioner Guggenheim requested that Ms. Manton further investigate what is entailed in replacing the diodes in the large LED screen. Commissioner Stauffacher Solomon asked if the images would be updated and changed on a regular basis. Ms. Manton replied that she hopes to develop an arrangement with Moscone and the Arts Commission where the screen will only be used for art projects, and stay consistent with the project's premise.

6. **Airport**
Project Manager Susan Pontious told the Commissioners that the Arts Commission receives approximately $22,000 in interest from an airport art enrichment fund which is set aside in a maintenance reserve to be used for the cleaning and conservation of artwork at the airport. Ms. Pontious explained that the Airport is now expecting the Arts Commission to store artwork removed for remodeling for around $12,000 a year and maintain lighting for artwork for around $16,000 a year, as well as clean and conserve the artwork. Considering the present financial situation, Ms. Pontious said that she can not clean and conserve the artwork, and store and light the artwork. Ms. Pontious explained that the lighting originally designed and installed by the airport's architect and their consultants only lasts 3,000 hours per lamp. Replacement lamps in Boarding Area G cost $100 each.

Ms. Pontious proposes replacing the expensive light fixtures with more affordable florescent fixtures and light bulbs that have 20,000 hours. The one-time expenditure of $70,000 for hardware and fixtures (there is no labor estimate yet) would pay for itself in 13 months in the money that it would save over the present lighting system. Ms. Pontious explained that there is a surplus of airport art enrichment funds that can be used for one-time capital investments such as this.

As a follow up from the last meeting, Ms. Pontious reported that "Ying and Yang", a sculpture by the late Robert Arneson, is still in storage. However, Ms. Pontious, Ms. Manton, and Richard Newirth, Director of Cultural Affairs, met with representatives from the Publicity Company Brown & Collins. Together they are in the process of coming up with a plan for relocating the sculpture to another public location within the city. One possibility is Justin Herman Plaza at the Embarcadero.

7. **Laguna Honda Hospital**
Ms. Pontious showed architectural drawings of the aqua-therapy center that will include two pools. The architectural plans for this facility include two large tile walls, one 16' x 40' and the other 14' x 40'. The scope of this project is for an artist to develop a tile design that can be

executed and installed by the building General Contractor within the existing construction budget. The artist's fee of $10,000 is for tile design, construction specifications, and construction consulting services only.

Ms. Pontious reported that artist Cliff Garten is still working on the hand rail design for the Link Building and two resident floors. It has been a challenge due to ADA codes. For example, the handrail can not extend more than 4 inches off the wall, and the grip must be between 1 ¼" and 1 ½" in diameter. Mr. Garten's technical drawings are now going to OSHPD (the state agency that regulates hospitals) for review. Ms. Pontious hopes that they will give a favorable reaction to Mr. Garten's innovative design. Mr. Garten is still working on the shapes of the handrail, conducting research on manufacturing and engineering, and creating a full-scale mock-up of his design.

Ms. Pontious shared with the Commissioners Mr. Garten's design concept for the glass curtain wall of the Link Building. Mr. Garten proposes to use several types of glass, including transparent, translucent, and opaque. Different glass will be used according to different functions of the hospital. Mr. Garten will use opaque glass in the areas that must remain private, and transparent or translucent glass in semi-private or public areas. Mr. Garten is playing with opacities and text to produce a quilt like quality within the glass.

Motion: Motion to approve commission of an artist to develop a tile design for the Laguna Honda Hospital pool with a budget not to exceed $10,000 for design.
Moved: Stauffacher Solomon/Stermer

The following motion was removed:
Motion: Motion to approve Cliff Garten's design concept proposal for the Link Building glass curtain wall.

Motion: Motion to approve the completion of the Design Development phase of Cliff Garten's design contract for the link building and two resident floors.
Moved: Stauffacher Solomon/Stermer

8. **Zoo**
Ms. Pontious reported that the zoo had its grand opening. Gwyn Murrill's sculptures were installed just in time, and "Split Mound" by Jud Fine and Barbara McCarren was not complete due to a delay in the receipt of the granite base. However, the opening was a successful event and the Arts Commission was mentioned in the dedication ceremony, thanked in promotional materials, and the artwork "Split Mound" is featured on the new zoo map. Ms. Murrill's "Tiger" sculpture is quite popular with children who crawl on it and have their picture taken next it. There will be a separate dedication for the sculptures in September.

9. **Cesar Chavez Bicycle Overpass Project**
Ms. Manton reported that two encroachment permits are needed: one for the sculpture's base, and one for the sculpture. The permit for the base was just approved. Ms. Manton said that even though the artist requested that CalTrans allow for the artwork to be sited near the traffic median, they disapproved of his request. The sculpture will be installed in the originally proposed location adjacent to the bicycle overpass.

Ms. Manton said that she has seen the work, and it is coming along great. Ms. Manton said that the head of the mythological human and bird-like Aztec figure is especially wonderful.

10. **Embarcadero art Ribbon Project**
Project Co-Manger Kristen Zaremba showed images of damaged bollards while Ms. Manton explained the proposed modifications to the Art Ribbon Sculpture along the Embarcadero at Piers 7, 27, 23, and 26-30. Ms. Manton explained that substantial money and time have already been spent to patch, repair, and replace the fiber optic, glass block and concrete damage on these raised elements, caused by vehicles and skateboarders. As the affected bollards are continually subject to repeated damage, Arts Commission staff are recommending that they be demolished and replaced

with the flat sidewalk detail used throughout the Ribbon. The artists, including Commissioner Stauffacher-Solomon, have agreed to the proposed modifications. The funding for the work, which would come from the original art project's intact contingency, must be released by the San Francisco County Transportation Authority. Ms. Manton explained that she has been requesting the money for years, but that the funds had not been released to date due to unfinished accounting business at the Department of Public Works. Recent public requests to the Transportation Authority have prompted them to agree to a meeting to discuss the matter, and Arts Commission staff are currently scheduling a meeting with representatives from both agencies as well as the San Francisco Port Authority.

Furthermore, as suggested by the Port, a public hearing has tentatively been scheduled for September 19 to hear the comments of skateboarders and other Embarcadero users before any modifications are implemented. There are a total of fifteen bollards along the two-mile stretch of the Embarcadero being considered for removal.

11. **King Street Historic and Interpretive Signage Project**
Ms. Manton reported on the impact that the Mission Bay Development by Catellus has had on the King Street Historic and Interpretive Signage Project. Despite extensive negotiations and the insertion of appropriate language in the King Street sidewalk improvement project specifications, Catellus removed the two pylons and 75 of the 182 bronze plaques between 3rd and 5th Streets without notifying the Arts Commission. Upon subsequent inspection of the artwork Ms. Manton and Ms. Zaremba discovered previously undocumented damage which occurred during its removal. Staff are currently working without compensation for their own time to negotiate with Catellus and their contractors for replacement and refurbishment of the damaged items.

Ms. Manton said that the Historic and Interpretive Signage project has been an ongoing struggle to maintain. In addition to the vehicular damage, the King Street pylons were defective, and the fabricator who originally produced the pylons had promised in writing to replace the pylons at no cost to the city, but unfortunately the company went bankrupt before they honored their commitment. Currently, only one porcelain enamel fabricator, located in Canada, can produce the pylons. Furthermore, the new bronze plaque fabricator incorrectly reproduced the missing plaques in a smaller size due to confusion regarding the original artwork specifications provided by the artist. Artist Michael Manwaring's original work was provided on camera-ready boards or diskette, but now that technology is outdated. Ms. Manton said she has no alternative but to pay Mr. Manwaring to recreate the computer files using current technology.

Ms. Zaremba added that the pylons and plaques will be replaced next winter when street construction on King Street between 3rd and 4th Streets is complete, but that the artwork reinstalled between 4th and 5th Streets will need to be monitored and protected during ongoing construction into 2003.

12. **Juvenile Hall Replacement Public Art Project**
Ms. Manton reported that the Juvenile Hall Replacment Project team had forwarded a request from Supervisor Sophie Maxwell to the Arts Commission, requesting that a portion of the art enrichment money from the new construction project be used to train and hire at-risk youth to learn art making skills. Ms. Manton explained that the artists are in the last phases of design for this project, and that there are no valuable opportunities for youth to be involved from this point forward. Ms. Manton said that youth involvement was a very important aspect of this project from the start. She reminded the Commissioners that the artists had involved Juvenile Hall youth in on-site workshops as part of the design of the public art project.

Ms. Manton reported that Mr. Newirth had spoken with Chief Williams of Juvenile Probation. At the Chief's request, Mr. Newirth had agreed that the Arts Commission could develop a new program where at-risk youth could be integrally involved in the design and fabrication of the art, if additional funding could be identified. Ms. Zaremba created a set of three youth-centered art project proposals that were subsequently submitted to Chief Williams. Mr. Newirth said that Chief Williams was appreciative of the Arts Commission's willingness to comply with Supervisor

Maxwell's request, and was very receptive to the proposal. Mr. Newirth said that Chief Williams has not yet responded to the proposal.

13. **New Business**
Project Manager Tonia Macneil announced that there would be an artist selection panel for the new Ocean View Recreation Center the last week of July. She requested that an Arts Commissioner serve on this panel. Commissioner Stauffacher Solomon said that she would be willing to serve on the panel.

Ms. Manton said that she and Ms. Macneil would be making a presentation on the Public Art Program's Programmatic Access program at the Mayor's Office of Disability meeting tomorrow.

Ms. Manton also announced that Mr. Newirth and the Arts Commission's City Attorney are currently evaluating making an amendment to the Administrative Code to give the Arts Commission the same flexibility as other city departments in choosing preferred contractors for contracts of less then $25,000. Currently, the Art Commission is allowed to choose preferred contractors for contracts of less then $10,000 without a RFP/RFQ process.

Next, Ms. Manton announced that the Public Art Program is involved in planning the next Public Art Pre-Conference of the American's for the Arts next conference in Portland, Oregon in June, 2003. Representatives from the Public Art Program will lead a session on artist contracts and artist rights.

And finally, Ms. Manton reported that there are seven upcoming Rec & Park public art projects, six Library Bond public art projects, and the public art project for the Octavia Boulevard Streetscape project was recently announced.

14. **Old Business**

15. **Adjournment**

As there was no further business, the meeting was adjourned at 4:40 p.m.

Submitted by Anna Kvinsland, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs, 7/31/02

7/31/02

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SAN FRANCISCO ARTS COMMISSION

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VISUAL ARTS COMMITTEE

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AUG 16 2002
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Wednesday, August 21, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, Ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound producing electronic devices.

AGENDA

1. **Consent**
   1. Motion to approve sidewalk design and design of two sculptural bollards by Topher Delaney for Club Quarter San Francisco at 425 Battery Street.

2. **Collections**
   Debra Lehane
   Temporary Installation of Sculpture in Union Square

   Motion: Motion to approve the temporary installation of two sculptures titled Link and Three Wishes by Bruce Chaban from Sept. 6 - Sept 30th in Union Square as part of the Red Umbrella series.

   Debra Lehane
   Collections Update

3. **Recreation and Park Department Bond Projects**
   Nina Dunbar and Tonia Macneil
   Staff Report on Artist Selection Process

   Motion: Motion to approve the selection panel's recommendation of the following artists (to be named at the meeting) to serve for one year term on the Recreation and Park Department Bond Projects Pre-Qualified Artist Pool. Approved artists will be eligible for consideration by community panels for upcoming Art Enrichment commissions associated with new and renovated Recreation and Park Department facilities, including, but not limited to Helen Wills Playground, Rochambeau Playground, West Portal Recreation Center, Eureka Valley Recreation Center, Holly Park and Hoff Street Playground.

4. **Airport**
   Susan Pontious
   Project Update

   Motion: Motion to approve the following individuals to be added to the juror pool for the selection of sculpture for Boarding Area C: Madelaine Grynsztein (Curator for painting and sculpture, SFMOMA), Renny Pritikin (Chief Curator, Yerba Buena Center for the Arts), Hitoshi Sasaki (Artist and former Curator for Airport Museums Program at SFO, Kathy Holland (Independent Curator, Co-author of Airport Collection assessment), and Lydia Mathews (Art Historian, California College of Arts and Crafts).

5. **Laguna Honda Hospital**
   Susan Pontious
   Project Update

   Motion: Motion to approve the following individuals to be added to the juror pool for Laguna Honda Hospital projects (courtyard sculpture and pool tile design): Michele Rowe-Shields (Visual Arts Director, Montalvo), Lewis deSoto (Artist), Rene Yung (Artist), Don Douglas (Regional Director of Art Program, General Services Administration), Jud Fine (Artist), Barbara McCarren (Artist), Carrie Lederer (Curator of Exhibitions and Program, Bedford Gallery, Dean Lesher Regional Center for the Arts, Walnut Creek), Rene de Guzman (Curator Yerba Beuna Center for the Arts), and Winifred Day (Independent Curator).

   Appointment of Visual Arts Committee Representative for Laguna Honda Hospital Panel

6. **Moscone Center Expansion Project**
   Anna Kvinsland for Jill Manton
   Project Update

7. **New Business**

8. **Old Business**

9. **Adjournment**

SAN FRANCISCO ARTS COMMISSION

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VISUAL ARTS COMMITTEE

Wednesday, August 21, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present
Barbara Stauffacher Solomon, Dugald Stermer, Dede Wilsey; Absent: Stanlee Gatti, Ralph Guggenheim.

Staff Present
Nina Dunbar, Anna Kvinsland, Debra Lehane, Tonia Macneil, Judy Moran, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:15 p.m.

1. **Consent**
Motion to approve sidewalk design and design of two sculptural bollards by Topher Delaney for Club Quarter San Francisco at 425 Battery Street.

Motion: Motion to move the consent calendar item.
Moved: Stauffacher Solomon/Wilsey

2. **Collections**
Civic Art Collection Program Director Debra Lehane announced that many activities are underway in the newly opened and renovated Union Square. She said that an organization, by the name of Red Umbrellas, has been granted approval by Rec & Park to display a temporary installation of two sculptures by artist Bruce Chaban in Union Square for the month of September. Ms. Lehane said that there is no curatorial

recommendation for this project. She also added that she was not pleased with how Red Umbrellas had handled this particular situation with the Arts Commission. Ms. Lehane said that adequate time, better coordination with Rec/Park, and working through the proper channels could have resulted in a better project. Ms. Lehane plans to draft a set of guidelines for temporary sculpture installations in Union Square. Of utmost importance is the siting of the temporary sculpture so that it does not interfere with the Arts Commission's placement or maintenance of permanent artwork in the square. Commissioner Stermer approved of the installation by Mr. Chaban as long as it was only going to be displayed on a temporary basis.

Next, Ms. Lehane reported that Jim Killeran of the Asian Art Museum contacted her regarding the transfer of the Dumond murals and Lentelli sculptures to the Arts Commission. Ms. Lehane said that even though the Arts Commission was never involved in the removal or handling of these pieces, the Asian Art Museum is assuming that we are willing to deal with the maintenance, storage, restoration and/or relocation of these works. Ms. Lehane said that the Dumond murals require high positioning on a wall. Measuring 12 feet high and 47 feet long they are too big for City Hall and Treasure Island Building One, a possible site, needs seismic upgrading which has not been scheduled as of yet. Ms. Lehane said that she feels torn over the decision to accept the artwork because on the one hand, she believes that the artwork is part of the City's history and should be preserved and displayed. But on the other hand, she has not received any information regarding the condition of the artwork or how storage and conservation of the artwork will be funded. Ms. Lehane spoke with Director Rich Newirth about the matter and felt that in the very least that the Asian should have offered to pay for storage.

Commissioner Wilsey said that Ms. Lehane should not be concerned about the condition of the artwork. She is certain that because the work was owned by a museum, and most likely handled by professional conservators, that the artwork is still in good condition. Ms. Lehane stated that she was more concerned about the craftsmanship of the original artwork because that would determine how well the works had survived the removal. The condition of the Lentelli sculptures is known to be very weathered from constant exposure on the west face of the building. Commissioner Stermer offered that if the Arts Commission does not have the money to properly maintain, display, or store the artwork, then we should not accept the work. Commissioner Stermer asked Ms. Lehane that if the Arts Commission was legally required to accept the work. Ms. Lehane answered that we were not legally required to accept the work, but that morally, it may be in our best interest to accept the artwork. Commissioner Stermer asked that Ms. Lehane return to the Commission with a list of options and consequences for if we decide to accept or not accept the work.

Motion: Motion to approve the temporary installation of two sculptures titled Link and Three Wishes by Bruce Chaban from Sept. 6 - Sept 30th in Union Square as part of the Red Umbrella series.
Moved: Stauffacher Solomon/Wilsey

3. **Recreation and Park Department Bond Projects**
Project Manager Nina Dunbar reported that on August 20th, the Rec & Park Artist Selection panel selected 33 artists to be included in a pool to be eligible for a series of upcoming Rec & Park projects. Ms. Dunbar said it is expected that there will be approximately 200 new park projects over the next 10 years, ranging from minor renovations to entirely new parks. The selected artists will remain in the pool and on call for the next year. At the end of the year, another competition will be held to add new artists to the pool and update the current pool. Ms. Dunbar explained that the artist pool selection process saves postage and time, and gives the community more responsibility in selecting artists for projects in their neighborhoods.

Next, Ms. Dunbar showed two slides from each artist candidate. She reminded the Commissioners that inclusion in the artist pool does not guarantee that an artist will be awarded a commission. She described the artists in the pool as falling into one of three categories: tried and true public artists with a history

working for the Arts Commission; artists experimenting with new materials and primarily know for their gallery installation work; and artists whose work uses nature as a subject matter or sites for their work.

Ms. Dunbar asked for approval of the panel's recommendation of the Recreation and Park Department Bond Projects Pre-Qualified Artist Pool.

Motion: Motion to approve the selection panel's recommendation of the following artists to serve for one year term on the Recreation and Park Department Bond Projects Pre-Qualified Artist Pool. Approved artists will be eligible for consideration by community panels for upcoming Art Enrichment commissions associated with new and renovated Recreation and Park Department facilities, including, but not limited to Helen Wills Playground, Rochambeau Playground, West Portal Recreation Center, Eureka Valley Recreation Center, Holly Park and Hoff Street Playground: Aileen Barr, Ray Beldner, Suzanne Biaggi, Amy Blackstone, Susan Cervantes, Colette Crutcher, Topher Delaney, Scott Donahue, Lauren Elder, Sheila Ghidini, Steve Gillman, Demetry Grudsky, Erika Olsen Hannes, Gonzalo Hidalgo, John King and Regina Case, Marissa Kunz, Paul Lanier, Yumi Lee, Jefferson Mack, Alexander MacLeitch team, Betsie Miller-Kusz, Geoffrey I. Nwogu, Johanna Poethig, Peter Richards, John Rubin, Vickie Jo Saulls, Bonnie Ora Sherk, Mel Smothers, Vickie Jo Sowell, Lee Walton, Horace Washington, Ann Weber & team, Yoram Wolberger.
Moved: Stauffacher Solomon/Wilsey

4. **Airport**
Because Project Manager Susan Pontious was on vacation, there was no Project Update report.

Motion: Motion to approve the following individuals to be added to the juror pool for the selection of sculpture for Boarding Area C: Madelaine Grynsztein (Curator for painting and sculpture, SFMOMA), Renny Pritikin (Chief Curator, Yerba Buena Center for the Arts), Hitoshi Sasaki (Artist and former Curator for Airport Museums Program at SFO, Kathy Holland (Independent Curator, Co-author of Airport Collection assessment), and Lydia Mathews (Art Historian, California College of Arts and Crafts).
Moved: Stauffacher Solomon/Wilsey

5. **Laguna Honda Hospital**
Judy Moran reported for Ms. Pontious that a motion is needed to approve the juror pool for the Laguna Honda Hospital courtyard sculpture and pool tile design projects. Ms. Moran also asked if any of the Commissioners would be willing to serve on the panel. Commissioner Stermer thought that Commissioner Gatti would be the most appropriate Commission representative. He said that if Commissioner Gatti was not available to serve on the panel, that Ms. Pontious should call him as he might be able to do it.

Motion: Motion to approve the following individuals to be added to the juror pool for Laguna Honda Hospital projects (courtyard sculpture and pool tile design): Michele Rowe-Shields (Visual Arts Director, Montalvo), Lewis deSoto (Artist), Rene Yung (Artist), Don Douglas (Regional Director of Art Program, General Services Administration), Jud Fine (Artist), Barbara McCarren (Artist), Carrie Lederer (Curator of Exhibitions and Program, Bedford Gallery, Dean Lesher Regional Center for the Arts, Walnut Creek), Rene de Guzman (Curator Yerba Beuna Center for the Arts), and Winifred Day (Independent Curator).
Moved: Wilsey/Stauffacher Solomon

6. **Moscone Center Expansion Project**
Public Art Program Assistant Anna Kvinsland reported for Director of Public Art Jill Manton, that the long awaited bid from Hunt Construction came in at around $250,000 over budget. Ms. Kvinsland said that even with the overbid, Moscone told Ms. Manton to proceed ahead with the contract for Diller & Scofidio. Ms. Kvinsland reported that Rick Obie, a contractor recommended by Multimedia, flew out

from Oregon on August 7th to visit the site. Mr. Obie can fabricate the tracks and armature, but he cannot install. Union workers must be used for assembling and installing the track and armature, and any other site work. Ms. Kvinsland said that because of the overbid, it is extremely unlikely that Moscone will agree to Diller & Scofidio's request for a better screen or any additional upgrades.

Ms. Dunbar added that the carved tree sculpture by Shum, Shu, & Gordon will be installed on October 7, 2002.

7. **New Business**
Project Manager Kristen Zaremba reported that MUNI has tentatively asked the Arts Commission to manage the design team selection and design development phase of the new K-Line transit platforms at the Phelan Loop / City College, pending authorization to proceed from Muni Director Michael Burns. The Arts Commission would develop a pool of qualified applicants and work with the community to select an artist / architect team to develop designs for both the westbound and eastbound platforms.

8. **Old Business**

9. **Adjournment**

As there was no further business, the meeting was adjourned at 4:10 p.m.

Submitted by Anna Kvinsland, Public Art Program Assistant

Approved by Jill Manton, Director of Public Art, 9/4/02

9/4/02

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SAN FRANCISCO ARTS COMMISSION

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VISUAL ARTS COMMITTEE

Wednesday, September 18, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

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AGENDA

1. **Consent**
    1. Motion to approve the mural design by lead artists Aaron Noble and Andrew J. Schoultz at 18th and Lexington Streets, funded by Neighborhood Beautification.
    2. Motion to approve the mural design by lead artist Lucena Valle at Clarion Alley, funded by Neighborhood Beautification.
    3. Motion to approve the mural design by lead artists Marisa Jahn and Steve Shada at Clarion Alley near Mission Street, funded by Neighborhood Beautification.
    4. Motion to approve the mural design by lead artist Susan Cervantes, Precita Eyes, to be installed on an interior wall at the office of San Francisco Environment Department (11 Grove Street), funded by the General Fund.
    5. Motion to approve "Everyday Stars," a design for 24 posters for the 2002 Market Street Art in Transit Program, by the artist team of Bull.Miletic, to be exhibited in Market Street kiosks between Van Ness and the Embarcadero from November 15, 2002 to February 13, 2003.
    6. Motion to approve the following selection panels members for the Octavia Blvd. Streetscape Project: John Goldsmith, Phyllis Jackson, David Winslow (all three are community representatives).

2. **Collections**
   Debra Lehane
   Collections Report

3. **Ocean View Public Library**
   Tonia Macneil
   Presentation of proposal by John Wehrle for the Ocean View Branch Library interior artwork, and minutes of the selection panel meeting.
   Explanatory Document: Minutes of the New Ocean View Branch Library Interior Art Enrichment Program Artist Selection Panel

   Motion: Motion to approve the Ocean View Branch Library selection panel's unanimous recommendation of the proposal by John Wehrle for a work of art for the library, and authorization to the Director of Public Affairs to enter into contract with the artist for an amount not to exceed $116,000.

4. **North Beach Pool Project Design Revision**
   Nina Dunbar
   Project Update

   Motion: Motion to accept Vicki Saulls' color and design changes to the interior, wall component of the North Beach Pool Project.

5. **Public Art Program Assessment**
   Jill Manton, Judy Moran, & Nina Dunbar

   Explanatory Document: Public Art Program Assessment Plan Summary

6. **Market Street Art in Transit Program**
   Judy Moran

   Presentation of slides and proposals by the artists, Margaret Crane/Jon Winet, Nancy Mizuno Elliott, Robert Gutierrez, and Kara Maria, who are the four finalists recommended for the 2003 Market Street Art in Transit Program Kiosk Poster Series, and the artist team of Ann Chamberlain and Jim Goldberg as an alternate.

   Motion: Motion to approve artists Margaret Crane/Jon Winet, Nancy Mizuno Elliott, Robert Gutierrez, and Kara Maria, and the alternate artist team of Ann Chamberlain and Jim Goldberg, to design and produced posters for the 2003 Market Street Art in Transit Program Kiosk Poster Series, as recommended by the 2003 Market Street Art in Transit Program Kiosk Poster Series Artist Selection Panel.

   Motion: Motion to approve the Director of Cultural Affairs to enter into contract with the artists Margaret Crane/Jon Winet, Nancy Mizuno Elliott, Robert Gutierrez, and Kara Maria, and, if necessary, the alternate artist team of Ann Chamberlain and Jim Goldberg, to design and produce posters for the 2003 Market Street Art in Transit Program Kiosk Poster Series.

7. **Moscone Center Expansion Project**

Jill Manton
Project Update

8. **Transit History Plaque**
Jill Manton
Project Update and Review of Proposal by Michael Manwaring

9. **Cesar Chavez Bicycle Overpass Project**
Jill Manton
Project Update

10. **Airport**
Susan Pontious

Report on Arneson sculpture and proposed site for possible installation.

Project Update on Boarding Area C

Motion: Motion to approve the short list of proposed sculptures for Boarding Area C, which will be submitted to the Airport Art Steering Committee for final selection of 2 -3 sculptures.

11. **Laguna Honda Hospital**
Susan Pontious
Project Update

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Cliff Garten in the amount of $72,157 to develop construction documents and a full scale mock-up of his proposed handrail design for Laguna Honda Hospital.
Explanatory Document: Proposal by Cliff Garten

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement for $3,000 with Merle Axelrod-Serlin to develop a design proposal for fabric collages for Laguna Honda Hospital.

Motion: Motion to approve the design development documents for proposals for the resident floors from the following artists: Beliz Brother, Ann Chamberlain and Bernie Lubell, Terry Hoff, Arlan Huang, Takenobu Igarashi.

Motion: Motion to appoint a Visual Arts Committee member to sit on the artist selection panel (scheduled 10/11/02) for courtyard sculpture and aqua therapy room tile design.

12. **Public Art Program Public Relations**
Susan Pontious

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement for up to $70,000

with the firm of Brown and Collings to develop a public relations campaign and materials around the completion of nine sculptures throughout the city.

13. **New Business**

14. **Old Business**

15. **Adjournment**

9/11/02

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DIRECTOR OF CULTURAL AFFAIRS

PROGRAMS

CIVIC DESIGN REVIEW
PERFORMING ARTS
PUBLIC ART
SUITE 240

COMMUNITY ARTS
& EDUCATION
CULTURAL EQUITY GRANTS
STREET ARTISTS LICENSES
SUITE 60

CIVIC ART COLLECTION
SUITE 70

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Special meeting of the Arts Commission's Artist Selection Panel for the New Ocean View Branch Library Interior Art Enrichment Program

MONDAY, August 26, 2002, 9:00 AM – 12:30 PM
Ocean View Branch Library, 345 Randolph Street

MINUTES

Present:

Selection Panel
Ralph Guggenheim, Chair, Visual Arts Committee, Arts Commission
Joan Jasper, Chief Curator, San Francisco Public Library
Lizetta LeFalle Collins, Independent Curator and Educator (10:00)
Janet Lohr, Artist and Educator, OMI resident
Phillip Sowers, Architect, Bureau of Architecture
Carlos Winborn, Community Representative
Victor Zaballa, Artist and Educator

Advisors
Donna Corbeil, Chief of Branches, San Francisco Public Library
Katie Lynds, Branch Manager, San Francisco Public Library

Finalists
John King and Regina Case
Shan Shan Sheng
John Wehrle

The meeting was called to order at 9:15 AM.

I. **Introduction.** Review of selection criteria and the results of the community input opportunity
II. **Tour of the library.**
III. **Finalist interviews**. The finalists met in turn with the panel for one-half hour to present their proposals.
IV. **Discussion**. Following discussion, the panelists and advisors were asked to provide optional comments on each proposal.

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Panel Comments:

John King and Regina Case

Joan Jasper – The artwork reflects the artists' interests, not the library's. It is beautiful, nevertheless.

Lizetta Lefalle Collins – The artwork isn't specific to the site.

Janet Lohr – prefers King and Case's proposal. It really moves through and integrates the site.

Phillip Sowers – is concerned about the constructability of the proposal, which involves retrofitting the concrete floors.

Victor Zaballa - The lack of color in their proposal is a problem.

Katie Lynds – The other proposals are a bit more library focused.

Shan Shan Sheng

Ralph Guggenheim – The theme that she proposes isn't carried out in the actual artwork.

Joan Jasper – questions how integrated into the architecture it will be.

Janet Lohr – The artwork won't really be visible from the outside.

Carlos Winborn – the proposal is very inviting for the community, which really wants to see more color in the library. Prefers the alternative called "the Welcome Ribbon".

Victor Zaballa – Shan Shan's proposal belongs in a really large space like an airport.

Donna Corbeil – likes the artwork a lot. It brings in color but it doesn't take over. The theme is unusual as opposed to the others.

John Wehrle

Ralph Guggenheim – Wehrle's proposal makes the most comprehensive use of space.

Joan Jasper – the proposal is really about the library and the neighborhood. The use of muted tones means the effect is not overwhelming.

Lizetta Lefalle-Collins – The busy pattern on the stairs may present a tripping hazard. Something should be done to clearly demarcate the treads.

Janet Lohr – The artist uses too much gray and black. The final colors should be a little truer.

Donna Corbeil – Concern that the quotes will become boring over time.

Katie Lynds – The light and charm in Werhle's designs are welcome, however maintenance is a concern.

V. **Vote.** The panel was unanimous in recommending John Wehrle for the commission.

VI. **Adjournment.** The meeting was adjourned at 12:45 PM.

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RICHARD NEWIRTH
DIRECTOR OF CULTURAL AFFAIRS

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PUBLIC ART PROGRAM ASSESSMENT PLAN SUMMARY

Overview

The San Francisco Arts Commission's Public Art Program (PAP) is implementing a comprehensive Program Assessment Plan scheduled for completion at the end of 2002. The information gathered during the assessment process will provide a foundation for a PAP Long Range Plan developed to improve the overall effectiveness of the public art programs.

The goals of the Public Art Program Assessment and the Long Range Planning Process are to:

- improve approaches for working more effectively with artists, client agencies, and communities;
- increase public awareness of the Public Art Program, its accomplishments and procedures;
- develop more efficient internal management practices;
- explore ways to expand the public art collection's reflection of the cultural and aesthetic diversity of the Bay Area;
- establish improved methods for determining the strongest materials and fabrication methods for creating durable, easily maintained public artwork, and for developing a regular maintenance routine.

The Public Art Program, one of the first in the United States, was established by City ordinance in 1969. Initially managed by a single staff person, who administered several Arts Commission programs, the PAP has grown over the past thirty-three years to include seven staff members all of whom are solely dedicated to administering the continually expanding number of new and ongoing art enrichment projects. With the increasing number of staff and the corresponding increase in the volume and complexity of projects, some of which incorporate new media, the PAP staff has decided now is an opportune time to assess current project management and program practices and review the overall public art collection.

Below is a summary of a preliminary plan developed by staff to achieve the goals stated above. The overall scope and specific plans described below may be revised or reduced pending determination of the funding and staff time required to implement this plan, and based on input from the consultant contracted to work with staff.

Assessment strategies

The assessment process will include: 1) the compilation of data about the current public art collection, and 2) the gathering of external and internal information concerning project management procedures, public relations and internal program practices. PAP staff intends to explore the implications of this information as a basis for determining future policies and procedures.

In order to assess the current approach to the management of projects, staff will seek information from artists, client agencies, and community members concerning their working experiences with and perceptions of the Public Art

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Program. To obtain this material, PAP staff will work with a consultant to plan and facilitate focus groups, conduct individual interviews, and distribute questionnaires. Additional feedback regarding project management issues will be explored through PAP staff meetings facilitated by the consultant, who will also work with staff to explore current program management issues both within the PAP and with other Arts Commission programs.

To assess the scope of the public art collection, staff will compile quantitative data about each project, including the completion of a detailed database. Also, PAP staff will work closely with the Director of Collections to assess the condition of the public art collection and current maintenance procedures.

Long Range Plan

Implications of the information gathered in the first phase of the assessment process will be determined through a series of facilitated meetings during which staff will discuss the strengths and weaknesses of the PAP to determine those areas that require improvement or that might benefit from different approaches. These discussions will culminate in a long-range plan, outlining future objectives and strategies to best achieve program goals.

The assessment and planning process will culminate in a written document, to include a summary of the compiled data, the implications of the data, and the long range plan.

Cliff Garten and Associates, Inc.	4212 1/2 Glencoe Avenue	
310.827.4372 TEL	Los Angeles	U S A
310.827.4362 FAX	California	90292

August 9, 2002

Susan Pontious
San Francisco Arts Commission
25 Van Ness Ave.
Room 240
San Francisco, CA 94102

Laguna Honda Phase III Scope of Services and Payment Schedule

Artist will develop shapes, colors, textures and mounting system by working with fabricator. Artist's detail design drawings will be developed into sculptures which represent a sample of the final pieces of the railing system. A mock up of this railing will be installed in San Francisco for client review.

Breakdown of Scope of Services
Artist will direct and work with fabricator to:
Develop shapes of Special railing pieces and their forming processes
Develop and select appropriate plastics polycarbonate, urethane of polystyrene
and a color pallet with polycarbonate and urethane
Develop textures and imbedded objects as a means of developing a way finding system, e.g. Braille, LED, etc.
Design and install a mock up of the railing in San Francisco and attend design review of mock up
Integrate artist's railing drawings into Architect's construction documents

Work Product
Samples of urethane and polycarbonate with color pallet
Thirty feet of extruded colored polycarbonate
One mold for one special shape and the special shape cast two times
One mold and two castings for inside and outside corners and returns
Mounting system for railing approved to ADA and Building Department Codes
(Schematic of Railing Mock up enclosed)
Mock up delivered and installed in San Francisco excluding mounting wall

Final construction documents of Artist's railing design integrated into Architect's documents Phase III Project Work Plan / Schedule of Payments

Upon signing contract **$14,332.00**

Stage 1
Production of extrusion die and first section of standard molding
Production of urethane or polystyrene molds and preliminary castings
Payment 1 **$7,500.00**

Cliff Garten and Associates, Inc.	4212 1/2 Glencoe Avenue	
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Stage 2
Selection of color pallet for polystyrene / urethane, surface, texture, embedded objects,
Consideration of way finding system
Payment 2 **$5,000.00**

Stage 3
Design and production of mounting system
Installation of mock up in San Francisco and attending meeting for review of mock up
Payment 3 **$5,000.00**

Subotal for Artist's Services Phase III **$31,832.00**

Railing Mock up installed in San Francisco excluding wall **$40,325.00**

Total Services and work Product for Phase III **$72,157.00**

.95
/02

SAN FRANCISCO ARTS COMMISSION

09-30-02 10:33 RLVD

VISUAL ARTS COMMITTEE

Wednesday, September 18, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, Ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Minutes

Commissioners Present
Ralph Guggenheim, Barbara Stauffacher Solomon, Dugald Stermer, Dede Wilsey; Absent: Stanlee Gatti.

Staff Present
Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Rupert Jenkins, Anna Kvinsland, Debra Lehane, Jill Manton, Judy Moran, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:12 p.m.

1. **Consent**
    1. Motion to approve the mural design by lead artists Aaron Noble and Andrew J. Schoultz at 18th and Lexington Streets, funded by Neighborhood Beautification.
    2. Motion to approve the mural design by lead artist Lucena Valle at Clarion Alley, funded by Neighborhood Beautification.
    3. Motion to approve the mural design by lead artists Marisa Jahn and Steve Shada at Clarion Alley near Mission Street, funded by Neighborhood Beautification.
    4. Motion to approve the mural design by lead artist Susan Cervantes, Precita Eyes, to be installed on an interior wall at the office of San Francisco Environment Department (11 Grove Street), funded by the General Fund.
    5. Motion to approve "Everyday Stars," a design for 24 posters for the 2002 Market Street Art in Transit Program, by the artist team of Bull.Miletic, to be exhibited in Market Street kiosks between Van Ness and the Embarcadero from November 15, 2002 to February 13, 2003.
    6. Motion to approve the following selection panels members for the Octavia Blvd. Streetscape Project: John Goldsmith, Phyllis Jackson, David Winslow (all three are

community representatives).

Motion: Motion to move the consent calendar item.
Moved: Stermer/Stauffacher Solomon

2. **Collections**
Civic Art Collection Program Director Debra Lehane reported that the barricade surrounding the Garfield Monument will go up later this week signaling the beginning of the Garfield Project. Ms. Lehane expects that the stabilizing of the monument will move forward after that.

Ms. Lehane reported that the $90,000 to pay for a full cleaning and restoration of the Dewey Monument is "on reserve" and needs to be released through the Controller's office. This project has not moved forward due to the situation with the funds. She expressed concerns about the window of opportunity that is closing for working in the Plaza. The Dewey monument has to be completed by November10th when preparations for the holidays begin.

Ms. Lehane reported that the carousel at the zoo is finished, although some final work remains such as the installation of trim work and the replacement of some mechanical elements. The project includes a new ramp in order to comply with ADA requirements and one of the chariots has been modified to be handicap accessible. Carousel operators will be trained in the ramp operation and ADA access. Ms. Lehane added that both the carousel and carousel building were re-painted to historically accurate colors. Because the carousel is on City property, it belongs to the City. The Arts Commission served as both consultant and project manager for the restoration.

Next, Ms. Lehane reported on some recent developments relating to the Abraham Lincoln Brigade project. Since June, when the Visual Arts Committee reviewed the project, the Port's Design Review Committee has asked the artists and project sponsors to look for alternative locations for the siting of the memorial. Jill Manton, Director of Public Art, said that Dan Hodap of the Port called her to suggest the following three sites as alternatives to the original location of Harry Bridges Plaza: the east side of Justin Herman Plaza; another site in Justin Herman Plaza that the Public Art Program has potentially identified for the installation of a sculpture by Robert Arneson; or along the Clay/Washington corridor. Ms. Manton added that Regina Almaguer, the Project Coordinator, would meet with Mr. Hodap on Thursday of this week to review alternate sites. Ms. Lehane questioned whether the Port Commission had already approved the original proposed site in Harry Bridges Plaza. Ms. Manton replied that the Port Commission approved the site, but since that time, has received complaints from the architect of the plaza who claims that the plaza is not a good location for this artwork. Ms. Lehane added that the architect had been asked to participate in the design process for the memorial, but never did. Ms. Lehane said that the reason she was bringing this matter to the attention of the Commissioners was that the design that they approved might need to be modified to fit the new location.

3. **Ocean View Public Library**
Project Manager Tonia Macneil reported that the Artist Selection Panel for the Ocean View Branch Library met last month to review proposals and select an artist to create interior artwork for the library. The panel unanimously recommended artist John Wehrle for the commission. Ms. Macneil said that the areas available for artwork are the stairway and second floor hallway. Mr. Wehrle, primarily a muralist, proposed creating work that is both painted and three-dimensional. In the stairway, he proposed a work called "Words Flyaway", a painted illusion of letters falling out of the sky and down the walls. A theme based on children's literature will be carried out in the quotations and images used by the artist. For the stairs and second floor hallway, Mr. Wehrle proposed water-jet cut linoleum letters for the floor and a view of the ocean from the nearby park painted on tile for the water fountain niche.

Commissioner Stermer said that he liked the proposal very much and commented that Mr. Wehrle had certainly demonstrated original thought. Commissioner Guggenheim, who sat on the selection panel, noted that Mr. Wehrle would be meeting with library staff to discuss use of diverse contemporary sources for the textual material. Ms. Manton reminded the Commissioners that

because of the success of the small Arts Commission project on the exterior of the library, the community garnered support and funds for this project, beyond the requirements of the 2% Art Enrichment.

Explanatory Document: Minutes of the New Ocean View Branch Library Interior Art Enrichment Program Artist Selection Panel

Motion: Motion to approve the Ocean View Branch Library selection panel's unanimous recommendation of the proposal by John Wehrle for a work of art for the library, and authorization to the Director of Public Affairs to enter into contract with the artist for an amount not to exceed $116,000.
Moved: Stermer/Wilsey

4. **North Beach Pool Project Design Revision**
Because there was nothing new to report, and because Vicki Saulls had not completed her color and design changes, Project Manager Nina Dunbar asked to remove this item and motion from the agenda.

The following motion was removed.
Motion: Motion to accept Vicki Saulls' color and design changes to the interior, wall component of the North Beach Pool Project.

5. **Public Art Program Assessment**
Ms. Manton informed the Commissioners that the Public Art Program is looking into implementing a comprehensive Program Assessment Plan. The information gathered during the assessment process will provide a foundation to improve the overall effectiveness of the public art programs. Ms. Manton said that the assessment will include the compilation of data about the current public art collection and the gathering of external and internal information concerning project management procedures, public relations, and internal program practices. As part of the assessment, staff will seek information from artists, client agencies, and community members concerning their working experiences with and perceptions of the Public Art Program. To assess the scope of the public art collection, staff will compile quantitative data about each project, including the completion of a detailed database. Ms. Manton said that Public Art staff will work closely with the Director of Collections to assess the condition of the public art collection and current procedures.

Ms. Manton said that the assessment project is still in the early stages, and that she wanted to bring this before the committee today for comment and discussion before the path was set in stone. Director of Cultural Affairs Richard Newirth said that he had talked to the Arts Commission Program Managers about the need for program assessments in the past, and that the Public Art Program really took the idea and ran. Ms. Manton thanked Project Managers Judy Moran and Nina Dunbar for taking the lead on the assessment project. Ms. Manton directed the Commissioner's attention to a portable wall map of San Francisco where most of the public art projects have been located and color-coded by City Department. Public Art Program Assistant Anna Kvinsland explained how an intern plotted the public art projects on the map and created a notebook to accompany the map with additional information about each project. Commissioner Stermer commented that he liked the map and thought that it was something that should have always been in existence. Ms. Manton said that she was looking into ways to map the public art projects electronically. Mr. Newirth suggested looking to other City Departments that had already done something similar.

Ms. Manton asked if the Commissioners had anything to say about the Public Art Program's assessment project at this point. Commissioner Stermer would like to see an increased effort in the honest wooing of the press and a proactive effort at publicizing the more interesting projects such as the Ocean View Public Library project. Mr. Newirth added that he believes that getting more political backing on certain projects would also be beneficial.

Explanatory Document: Public Art Program Assessment Plan Summary

6. **Market Street Art in Transit Program**
Project Manager Judy Moran announced that the artist selection panel for the Market Street Art in Transit Kiosk Poster Series for 2003 met and selected Margaret Crane/Jon Winet, Nancy Mizuno Elliott, Robert Gutierrez, and Kara Maria, as the four finalists, and the artist team of Ann Chamberlain and Jim Goldberg as an alternate. Ms. Moran showed slides of past work for each finalist and explained each of their proposals.

The artist team of Margaret Crane and Jon Winet work on both short and long term projects addressing social issues, using photographic media and text, and the Internet. Their proposal is to create tableaus with actors on Market Street, text, and information about a social agency related to the imagery.

Nancy Mizuno Elliott creates drawings and paintings, typically with figures, and occasionally on sculptural forms. Her proposal, May I Take Your Order?, is to create drawings of and text from interviews with fast food employees on Market Street.

Kara Maria is a painter who uses bold and colorful graphic abstract imagery. Her proposal is to create images of objects commonly seen on Market Street that are used in multiple ways, with figurative elements hidden among abstract shapes.

Robert Gutierrez is a painter who typically works in gouache. His proposal is to create an interconnected panorama of floating worlds incorporating Market Street architectural motifs that would run from kiosk to kiosk.

Alternates Ann Chamberlain and Jim Goldberg typically work with photographic techniques. Their proposal is to create a series of images, with text and data, reflecting the results of interviews with Market Street pedestrians about the numerous meanings and implications of the color brown.

Motion: Motion to approve artists Margaret Crane/Jon Winet, Nancy Mizuno Elliott, Robert Gutierrez, and Kara Maria, and the alternate artist team of Ann Chamberlain and Jim Goldberg, to design and produced posters for the 2003 Market Street Art in Transit Program Kiosk Poster Series, as recommended by the 2003 Market Street Art in Transit Program Kiosk Poster Series Artist Selection Panel.
Moved: Stauffacher Solomon/Stermer

Motion: Motion to approve the Director of Cultural Affairs to enter into contract with the artists Margaret Crane/Jon Winet, Nancy Mizuno Elliott, Robert Gutierrez, and Kara Maria, and, if necessary, the alternate artist team of Ann Chamberlain and Jim Goldberg, to design and produce posters for the 2003 Market Street Art in Transit Program Kiosk Poster Series.
Moved: Wilsey/Stermer

7. **Moscone Center Expansion Project**
Ms. Manton gave an update on Diller & Scofidio's LED screen project at the Moscone Center. She reported that the project is currently around $200,000 over budget. She has obtained several quotes on the installation of the track, armature, and arm, but at this point, any quote puts the project over budget because union labor is required. Ms. Manton explained that she is still trying to pursue a sales tax exemption, as well as some other options to bring the cost of the project down. Because Ms. Manton has retained a contingency of around $100,000, Moscone will only have to cover the override of $100,000 unless the sales tax exemption is allowed, in which case, Moscone would only be asked for approximately $30,000.

On a positive note, Project Manager Nina Dunbar announced that all is well with the tree sculpture by Shum, Shu, and Gordon. Installation is still on schedule for October 7th.

8. **Transit History Plaque**
Ms. Manton announced that she received a small art enrichment allocation of $10,000 from construction on a MUNI Generator Building on the Embarcadero. She asked artist Michael Manwaring to create a design proposal for a transit history plaque. Ms. Manton showed the Commissioners Mr. Manwaring's proposal of cartoon imagery with text relief to be fabricated into a 3' x 3' bronze sidewalk flag. The Commissioners agreed that they liked the unusual juxtaposition of cartoon imagery set in bronze.

9. **Cesar Chavez Bicycle Overpass Project**
Ms. Manton said that because of numerous delays and changes, this project was a lesson in how not to do a public art project for $10,000. Ms. Manton reported that CalTrans is now planning on relocating the highway sign so that it is situated right in front of Pepe Ozan's proposed site for his sculpture. Ms. Manton and Mr. Ozan are trying to get permission to either install Mr. Ozan's sculpture in the median or convince CalTrans to downsize their sign so that it does not block the line of vision to Mr. Ozan's sculpture.

10. **Airport**
Project Manager Susan Pontious reminded the Commissioners that after approving the purchase of "Ying and Yang", the second in an edition of three bronze sculptures by the late Robert Arneson, the Airport staff, influenced by the events of September 11th, 2001 became concerned that this sculpture may not be appropriate for the Airport. The Airport formally denied a building permit to install Arneson's sculpture on site and asked Ms. Pontious to keep the sculpture in storage until a later date. Ms. Pontious and Ms. Manton became concerned that once the Airport believed that the artwork was problematical, they would not change their minds.

Ms. Pontious reported that she and Ms. Manton discovered an alternate location for the sculpture behind Justin Herman Plaza near the crosswalk to the Pier One Ferry Building. It is a circular planter, similar to how the first sculpture of the edition is installed at UC Davis. Ms. Pontious said that Mr. Arneson had specified that the sculpture at UC Davis be sited in a circular base. Ms. Pontious said that she feels most comfortable following that directive with the second sculpture as well. Since the proposed site is on Port property, Ms. Pontious will talk to Dan Hodap to see if the Port would be willing to grant permission for the installation. At that point, the Airport would need to approve re-siting of the work, but Ms. Pontious did not feel that would be a problem, and she has already discussed this possibility with Jason Yuen.

Ms. Pontious reported that the Artist Selection Panel for Boarding Area C met last week and selected a short list of nine artists to be presented to the Airport Art Steering Committee for the final selection of 2-3 artists who will be commissioned to create new artwork or who will be paid for the purchase of existing artwork. Ms. Pontious reminded the Commissioners that the new work will be added to a sculpture court that includes artwork by Deborah Butterfield, Fran Martin, Manuel Neri, Isamu Noguchi, and Jack Zajac.

The following motion was modified.
Motion: Motion to approve the short list of proposed artists to create sculptures for Boarding Area C, which will be submitted to the Airport Art Steering Committee for final selection of 2 -3 sculptures, that includes Joyce Hsu, Takenobu Igarashi, Jun Kaneko, Werner Klotz, Artis Lane, Darlene Nguyen-Ely, Lucy Puls, Michael Stutz, and Al Wong.
Moved: Stermer/Wilsey

11. **Laguna Honda Hospital**
In regard to Cliff Garten's hand rail design for the Link Building and two resident floors, Ms. Pontious reported that the $25 a square foot credit that she originally thought she had has now been reduced to $15 a square foot. She is still trying to get a cost estimate from Mr. Garten's fabricator. If the estimate is too high, the project will have to be re-evaluated. Assuming that the project stays within the budget, Ms. Pontious asked for approval for the Arts Commission to enter into an agreement with Mr. Garten to develop construction documents and fabrication and installation of a full-scale mock-up of his proposed handrail design.

Next, Ms. Pontious reported that representatives from Laguna Honda Hospital selected Merle Axelrod-Serlin from the pre-qualified pool of artists from the original call to artists to develop a design proposal for fabric collages for the third floor elevator lobby of the link building.

Ms. Pontious showed design development documents for proposals for the resident floors from the following artists: Beliz Brother, Ann Chamberlain and Bernie Lubell, Terry Hoff, Arlan Huang, Takenobu Igarashi, and Owen Smith. She explained how the artists were severely restricted by code that requires hallways to be at least eight feet wide. The resident floor hallways will be 8 feet, 1 inch, thereby allowing only 1 inch for the protrusion of artwork on the walls. Beliz Brother and the artist team of Ann Chamberlain and Bernie Lubell, have both proposed to create lightboxes that will be inset into the wall. Ms. Brother has proposed to use floral designs and Ms. Chamberlain and Mr. Lubell have proposed to use historic images as well as video-based imagery of nature, air, and water. Ms. Chamberlain and Mr. Lubell have also proposed a sound element connected with the light boxes. They have also proposed a related video project, which would broadcast a live feed of the hospital aviary, petting zoo, and special events at the hospital to the hospital's closed circuit television channel. The live feed broadcast would be supplemented with video segments that they would make, which might include historical images, footage of the building of the new hospital, nature segments, etc. These images would relate to the images in their lightboxes.

Ms. Pontious showed Terry Hoff's proposal of large-scale collages of shapes and clocks using tactile materials. Commissioner Stermer asked if the clocks would work, and Ms. Pontious responded that they would. Owen Smith has proposed to create terra cotta and mosaic murals based on the four elements: air, fire, earth, and water.

Arlan Huang will address the glass facade in front of the dining and activity rooms on three residential floors. He will replace the glass windows with glass blocks. Hand-blown colored glass pieces will be inserted into 130 of the blocks.

Ms. Pontious explained that because the floor with the aqua therapy center has a different layout, with the resident rooms around the dining room in the center, it is possible to install artwork with deeper relief and sculpture that is hanging. She has assigned this floor to Takenobu Igarashi. Mr. Igarashi proposed creating a series of wood and cast terra cotta pieces with deep relief for the dining and activity rooms. He is also proposing to suspend sculpture in the Atrium area.

Ms. Pontious explained that after the Arts Commission's recommendation, representatives from the hospital will have an opportunity to review the proposals. Commissioner Stermer and Wilsey were concerned with Ms. Chamberlain and Mr. Lubell's proposal with what they perceived to be "dark" subject matter and imagery. They felt that the images were too difficult to discern, too somber, and too ambiguous. Ms. Pontious said that she would share their thoughts with the artists and the representatives from the hospital.

Lastly, Ms. Pontious asked that a Commissioner serve on the Artist Selection Panel for the Laguna Honda Hospital courtyard sculpture and aqua therapy room tile design project. Commissioner Guggenheim said that he would be happy to participate on the panel.

Explanatory Document: Proposal by Cliff Garten

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Cliff Garten in the amount of $72,157 to develop construction documents and a full scale mock-up of his proposed handrail design for Laguna Honda Hospital.
Moved: Wilsey/Stermer

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement for $3,000 with Merle Axelrod-Serlin to develop a design proposal for fabric collages for Laguna Honda Hospital.

Moved: Stauffacher Solomon/Stermer

The following motion was modified
Motion: Motion to approve the design development documents for proposals for the resident floors from the following artists: Beliz Brother, Ann Chamberlain and Bernie Lubell, Terry Hoff, Arlan Huang, Takenobu Igarashi, and Owen Smith.
Moved: Stermer/Stauffacher Solomon

The following motion was modified.
Motion: Motion to appoint Commissioner Guggenheim to serve on the artist selection panel (scheduled 10/11/02) for the Laguna Honda Hospital courtyard sculpture and aqua therapy room tile design project.
Moved: Wilsey/Stermer

12. **Public Art Program Public Relations**
Ms. Pontious explained how she, Ms. Manton, and Mr. Newirth met with the firm of Brown and Collins to devise a public relations campaign called "Sculpture in the City". The publicity campaign will advertise the new Arneson sculpture as well as nine other public art projects scheduled for completion this fall. The campaign will be used to advertise the City's diverse collection of public art and will be similar to the publicity campaign that Brown and Collins did for the artwork at the Airport.

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement for up to $70,000 with the firm of Brown and Collins to develop a public relations campaign and materials around the completion of nine sculptures throughout the city.
Moved: Stermer/Wilsey

13. **New Business**
Gallery Director Rupert Jenkins announced that the launch party for Commission 02, the inaugural edition of a series of artworks by nineteen Bay Area artists, will be held at LINC Real Art on November 8th from 7:00pm - 10:00pm. At this event, Mr. Jenkins hopes to raise $12,000 by selling collector boxes. There are three different limited-edition collector boxes. Mr. Jenkins asked that the Commissioners help by sending out invitations to their friends and colleagues. Proceeds from this event will support the San Francisco Arts Commission Gallery's exhibition program.

Mr. Jenkins announced that there will be an artist reception on October 2nd for the current exhibition at City Hall. The exhibition features a photography exhibit by James Nicholls called "Immortal Dust: The Hidden People of Sudan", artwork by twenty-eight Nicaraguan artists, and a photography exhibit of Cuba by Raul Canibano and Cristobal Herrera.

Finally, Mr. Jenkins told the Commissioners about "Hall of Reflections: Remembrances of the Bay Area Iranian-American Immigrants", the current exhibit at the gallery. Mr. Jenkins described this exhibit by Bay Area artist Taraneh Hemami as a visual archive and installation that captures the work, stories, and family history of the Iranian immigrant experience.

14. **Old Business**
In conclusion, Ms. Pontious showed slides of two new artworks at the zoo: Gwyn Murrill's tiger and cougar sculptures and "Split Mound" by Jud Fine and Barbara McCarren. Ms. Pontious commented again on how children seem to really enjoy Ms. Murrill's sculptures.

15. **Adjournment**

As there was no further business, the meeting was adjourned at 5:30 p.m.

Submitted by Anna Kvinsland, Public Art Program Assistant

Approved by Jill Manton, Director of Public Art, 9/26/02

9/26/02

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SAN FRANCISCO ARTS COMMISSION

RICHARD NEWIRTH
ECTOR OF CULTURAL AFFAIRS

PROGRAMS

CIVIC DESIGN REVIEW
PERFORMING ARTS
PUBLIC ART
SUITE 240

COMMUNITY ARTS
& EDUCATION
CULTURAL EQUITY GRANTS
STREET ARTISTS LICENSES
SUITE 60

CIVIC ART COLLECTION
SUITE 70

ARTS COMMISSION GALLERY
401 VAN NESS AVENUE
415.554.6080

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CITY AND COUNTY OF
SAN FRANCISCO

Special meeting of the Arts Commission's Artist Selection Panel for the New Ocean View Branch Library Interior Art Enrichment Program

MONDAY, August 26, 2002, 9:00 AM – 12:30 PM
Ocean View Branch Library, 345 Randolph Street

MINUTES

Present:

Selection Panel
Ralph Guggenheim, Chair, Visual Arts Committee, Arts Commission
Joan Jasper, Chief Curator, San Francisco Public Library
Lizetta LeFalle Collins, Independent Curator and Educator (10:00)
Janet Lohr, Artist and Educator, OMI resident
Phillip Sowers, Architect, Bureau of Architecture
Carlos Winborn, Community Representative
Victor Zaballa, Artist and Educator

Advisors
Donna Corbeil, Chief of Branches, San Francisco Public Library
Katie Lynds, Branch Manager, San Francisco Public Library

Finalists
John King and Regina Case
Shan Shan Sheng
John Wehrle

The meeting was called to order at 9:15 AM.

I. **Introduction.** Review of selection criteria and the results of the community input opportunity
II. **Tour of the library.**
III. **Finalist interviews**. The finalists met in turn with the panel for one-half hour to present their proposals.
IV. **Discussion**. Following discussion, the panelists and advisors were asked to provide optional comments on each proposal.

Panel Comments:

John King and Regina Case

Joan Jasper – The artwork reflects the artists' interests, not the library's. It is beautiful, nevertheless.

Lizetta Lefalle Collins – The artwork isn't specific to the site.

Janet Lohr – prefers King and Case's proposal. It really moves through and integrates the site.

Phillip Sowers – is concerned about the constructability of the proposal, which involves retrofitting the concrete floors.

Victor Zaballa - The lack of color in their proposal is a problem.

Katie Lynds – The other proposals are a bit more library focused.

Shan Shan Sheng

Ralph Guggenheim – The theme that she proposes isn't carried out in the actual artwork.

Joan Jasper – questions how integrated into the architecture it will be.

Janet Lohr – The artwork won't really be visible from the outside.

Carlos Winborn – the proposal is very inviting for the community, which really wants to see more color in the library. Prefers the alternative called "the Welcome Ribbon".

Victor Zaballa – Shan Shan's proposal belongs in a really large space like an airport.

Donna Corbeil – likes the artwork a lot. It brings in color but it doesn't take over. The theme is unusual as opposed to the others.

John Wehrle

Ralph Guggenheim – Wehrle's proposal makes the most comprehensive use of space.

Joan Jasper – the proposal is really about the library and the neighborhood. The use of muted tones means the effect is not overwhelming.

Lizetta Lefalle-Collins – The busy pattern on the stairs may present a tripping hazard. Something should be done to clearly demarcate the treads.

Janet Lohr – The artist uses too much gray and black. The final colors should be a little truer.

Donna Corbeil – Concern that the quotes will become boring over time.

Katie Lynds – The light and charm in Werhle's designs are welcome, however maintenance is a concern.

V. **Vote.** The panel was unanimous in recommending John Wehrle for the commission.

VI. **Adjournment.** The meeting was adjourned at 12:45 PM.

SAN FRANCISCO ARTS COMMISSION

RICHARD NEWIRTH
ECTOR OF CULTURAL AFFAIRS

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PUBLIC ART PROGRAM ASSESSMENT PLAN SUMMARY

Overview

The San Francisco Arts Commission's Public Art Program (PAP) is implementing a comprehensive Program Assessment Plan scheduled for completion at the end of 2002. The information gathered during the assessment process will provide a foundation for a PAP Long Range Plan developed to improve the overall effectiveness of the public art programs.

The goals of the Public Art Program Assessment and the Long Range Planning Process are to:

- improve approaches for working more effectively with artists, client agencies, and communities;
- increase public awareness of the Public Art Program, its accomplishments and procedures;
- develop more efficient internal management practices;
- explore ways to expand the public art collection's reflection of the cultural and aesthetic diversity of the Bay Area;
- establish improved methods for determining the strongest materials and fabrication methods for creating durable, easily maintained public artwork, and for developing a regular maintenance routine.

The Public Art Program, one of the first in the United States, was established by City ordinance in 1969. Initially managed by a single staff person, who administered several Arts Commission programs, the PAP has grown over the past thirty-three years to include seven staff members all of whom are solely dedicated to administering the continually expanding number of new and ongoing art enrichment projects. With the increasing number of staff and the corresponding increase in the volume and complexity of projects, some of which incorporate new media, the PAP staff has decided now is an opportune time to assess current project management and program practices and review the overall public art collection.

Below is a summary of a preliminary plan developed by staff to achieve the goals stated above. The overall scope and specific plans described below may be revised or reduced pending determination of the funding and staff time required to implement this plan, and based on input from the consultant contracted to work with staff.

Assessment strategies

The assessment process will include: 1) the compilation of data about the current public art collection, and 2) the gathering of external and internal information concerning project management procedures, public relations and internal program practices. PAP staff intends to explore the implications of this information as a basis for determining future policies and procedures.

In order to assess the current approach to the management of projects, staff will seek information from artists, client agencies, and community members concerning their working experiences with and perceptions of the Public Art

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Program. To obtain this material, PAP staff will work with a consultant to plan and facilitate focus groups, conduct individual interviews, and distribute questionnaires. Additional feedback regarding project management issues will be explored through PAP staff meetings facilitated by the consultant, who will also work with staff to explore current program management issues both within the PAP and with other Arts Commission programs.

To assess the scope of the public art collection, staff will compile quantitative data about each project, including the completion of a detailed database. Also, PAP staff will work closely with the Director of Collections to assess the condition of the public art collection and current maintenance procedures.

Long Range Plan

Implications of the information gathered in the first phase of the assessment process will be determined through a series of facilitated meetings during which staff will discuss the strengths and weaknesses of the PAP to determine those areas that require improvement or that might benefit from different approaches. These discussions will culminate in a long-range plan, outlining future objectives and strategies to best achieve program goals.

The assessment and planning process will culminate in a written document, to include a summary of the compiled data, the implications of the data, and the long range plan.

Cliff Garten and Associates, Inc.	4212 1/2 Glencoe Avenue	
310.827.4372 TEL	Los Angeles	U S A
310.827.4362 FAX	California	90292

August 9, 2002

Susan Pontious
San Francisco Arts Commission
25 Van Ness Ave.
Room 240
San Francisco, CA 94102

Laguna Honda Phase III Scope of Services and Payment Schedule

Artist will develop shapes, colors, textures and mounting system by working with fabricator. Artist's detail design drawings will be developed into sculptures which represent a sample of the final pieces of the railing system. A mock up of this railing will be installed in San Francisco for client review.

Breakdown of Scope of Services
Artist will direct and work with fabricator to:
Develop shapes of Special railing pieces and their forming processes
Develop and select appropriate plastics polycarbonate, urethane of polystyrene
and a color pallet with polycarbonate and urethane
Develop textures and imbedded objects as a means of developing a way finding system, e.g. Braille, LED, etc.
Design and install a mock up of the railing in San Francisco and attend design review of mock up
Integrate artist's railing drawings into Architect's construction documents

Work Product
Samples of urethane and polycarbonate with color pallet
Thirty feet of extruded colored polycarbonate
One mold for one special shape and the special shape cast two times
One mold and two castings for inside and outside corners and returns
Mounting system for railing approved to ADA and Building Department Codes
(Schematic of Railing Mock up enclosed)
Mock up delivered and installed in San Francisco excluding mounting wall

Final construction documents of Artist's railing design integrated into Architect's documents Phase III Project Work Plan / Schedule of Payments

Upon signing contract **$14,332.00**

Stage 1
Production of extrusion die and first section of standard molding
Production of urethane or polystyrene molds and preliminary castings
Payment 1 **$7,500.00**

Cliff Garten and Associates, Inc.	4212 1/2 Glencoe Avenue	
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Stage 2
Selection of color pallet for polystyrene / urethane, surface, texture, embedded objects,
Consideration of way finding system
Payment 2 **$5,000.00**

Stage 3
Design and production of mounting system
Installation of mock up in San Francisco and attending meeting for review of mock up
Payment 3 **$5,000.00**

Subotal for Artist's Services Phase III **$31,832.00**

Railing Mock up installed in San Francisco excluding wall **$40,325.00**

Total Services and work Product for Phase III **$72,157.00**

.95
6/02

SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

DOCUMENTS DEPT.
OCT 11 2002
SAN FRANCISCO PUBLIC LIBRARY

Wednesday, October 16, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

Notices
Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, Ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound producing electronic devices.

AGENDA

1. **Consent**
    1. Motion to approve the mural design by lead artist Susan Greene at 2299 Market Street at Noe Street, funded by Neighborhood Beautification.
    2. Authorization for the following individuals to serve as guest jurors on the Octavia Blvd. Selection Panel: Diana Pompelly Bates, Kevin Chen and Masayuki Nagase in addition to the three community members previously approved.

2. **Collections**
   Debra Lehane
   Collections Report

3. **Gallery**
   Rupert Jenkins
   Gallery Report, presentation of Collector Box editions

   Motion: Motion to approve the following artists for gallery exhibitions December 2002 - January 2003: Ellen Babcock, Lisa Ann Perez, Chris Cobb curated by Natasha Garcia-Lomas.

   Motion: Motion to approve the following artists for gallery exhibitions February - March, 2003:

Elvira Hufsmid, Janet Delaney, Paula McArtney, Maizie Gilbert curated by Rupert Jenkins.

Motion: Motion to approve the following artist for window View 155 exhibition February - March, 2003: Libby Black.

4. **Embarcadero Promenade Ribbon Sculpture**
   Jill Manton and Kristen Zaremba
   Staff report and recommendation based on public meeting to review proposed modifications to Ribbon Sculpture.
   Explanatory Document: Staff Report

   Motion: Authorization for staff to proceed to contract for the removal of 15 damaged ribbon bollards to be replaced with flat ribbon pavement, contingent upon receipt of funding from the Transportation Authority.

   Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with T.J. McHose for $10,000 to repair and replace fiber optic elements of the Embarcadero Ribbon Sculpture

5. **South East Water Pollution Control Plant**
   Jill Manton and Kristen Zaremba
   Project Update

   Motion: Motion to approve artist Victor Zaballa's final designs for the South East Water Pollution Control Plant and to enter into a fabrication and installation contract with the artist for $47,000.

6. **Cesar Chavez Bicycle Overpass Project**
   Jill Manton
   Project Update

   Motion: Motion to approve the median site for permanent installation of sculpture by Pepe Ozan.

7. **Moscone Center Expansion Project**
   Jill Manton
   Report on status of Diller Scofidio Project

8. **Moscone Center Interior Art Update**
   Nina Dunbar
   Staff report on the status of the artwork's installation.

9. **Visitacion Valley Club House - Final Design**
   Nina Dunbar
   Project Update

   Motion: Motion to approve Victor Zaballa's final designs for the Visitacion Valley Club House.

10. **North Beach Pool--Final Design**
    Nina Dunbar
    Project Update

Motion: Motion to approve Vicki Saull's revised design layout and colors for the interior artwork.

11. **Laguna Honda Hospital**
    Susan Pontious
    Project Update

    Motion: Motion to approve the Conceptual Design Proposal by Merle Axelrad Serlin for the 3rd Floor Elevator Lobby.

    Motion: Motion to approve the Conceptual Design Proposal by Owen Smith for the 1st Floor Elevator Lobby.

    Motion: Motion to approve the Selection Panel recommendation for artists selected (to be named at the meeting) to develop proposals for the Courtyard Sculpture Project

    Motion: Motion to approve the Selection Panel recommendation for an artist (to be named at the meeting) to develop a design to be executed in tile in the Laguna Honda Aqua Therapy Room.

    Motion: Motion to approve the design concept by Cliff Garten for the link building entry facade.

12. **New Business**

13. **Old Business**

14. **Adjournment**

10/9/02

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

Wednesday, October 16, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Notices
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Minutes

Commissioners Present

Ralph Guggenheim, Barbara Stauffacher Solomon, Dugald Stermer, Dede Wilsey; Absent: Stanlee Gatti.

Staff Present

Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Rupert Jenkins, Anna Kvinsland, Debra Lehane, Natasha Garcia-Lomas, Jill Manton, Judy Moran, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:12 p.m.

Consent

Motion to approve the mural design by lead artist Susan Greene at 2299 Market Street at Noe Street, funded by Neighborhood Beautification.

Authorization for the following individuals to serve as guest jurors on the Octavia Blvd. Selection Panel: Diana Pompelly Bates, Kevin Chen and Masayuki Nagase in addition to the three community members previously approved.

Motion: Motion to move the consent calendar items.
Moved: Wilsey/Stermer

Collections

Civic Art Collection Program Director Debra Lehane began her report by giving a Power Point presentation on the status of the restoration of the Garfield Monument in Golden Gate Park. Ms. Lehane explained that the monument, the first monument to be installed in Golden Gate Park, was given as a gift to the City in 1884. It is situated adjacent to the Conservatory of Flowers. Ms. Lehane explained that over the years, the stone apron supporting the monument has moved and shifted precariously, posing a public hazard. As a solution, Ms. Lehane said that an engineer designed a method of repair consisting of pouring two new concrete pads underneath the stone apron that would pin it together and make it stable again. To date, the old footing has been removed and the new concrete pads have been poured. The apron will be epoxied into place and the monument will be reinstalled. The stabilization of the monument is expected to cost $131,000. Conservation of the monument will be an additional expense. The Commissioners thanked Ms. Lehane for an enlightening presentation.

Ms. Lehane concluded her report by announcing that the cleaning and restoration of the Dewey Monument will commence soon. The scaffolding is now in place.

Gallery

Gallery Director Rupert Jenkins presented a sample selection of artworks from the three limited-edition collector boxes to be sold during the Commission 02 gallery show and event. Mr. Jenkins explained that most of the artworks were created especially for this show. There will be a raffle at the launch party on November 8th. People may buy raffle tickets for $20 each, or receive a free raffle ticket with the purchase of any collector box. Mr. Jenkins said that he anticipates that the $600 collector boxes will sell out immediately. He asked that the Commissioners help by sending out invitations to their friends and colleagues. Proceeds from this event will support the San Francisco Arts Commission Gallery's exhibition program.

Next, Mr. Jenkins showed slides of work by Elvira Hufsmid, Janet Delaney, Paula McArtney, and Maizie Gilbert. Mr. Jenkins has arranged a gallery exhibition for February - March 2003 called "Town & Country" to include this group of artists.

Gallery Manager Natasha Garcia-Lomas explained that for the December 2002 - January 2003 gallery exhibition, she selected artists Ellen Babcock, Lisa Ann Perez, and Chris Cobb from the Construct applicants. Ms. Garcia-Lomas showed slides by these artists. Ms. Garcia-Lomas explained that Ms. Babcock constructs tree forms and "splinter-scapes" out of large cardboard tubes used for freeway construction. She explained that Ms. Perez creates mountain-scapes out of scotch tape, and Mr. Cobb creates glue stick sculptures. Only photos of Mr. Cobbs glue stick sculptures will be featured in the exhibition.

Ms. Garcia-Lomas proposed that Libby Black be the featured artist for the window View 155 exhibition February - March 2003. Ms. Black has created a series of to-scale paper sculptures of a 1969 280SL Mercedes Benz convertible, incidentally, her favorite kind of car.

Motion: Motion to approve the following artists for gallery exhibitions December 2002 - January 2003: Ellen Babcock, Lisa Ann Perez, Chris Cobb curated by Natasha Garcia-Lomas.

Moved: Wilsey/Stermer

Motion: Motion to approve the following artists for gallery exhibitions February - March, 2003: Elvira Hufsmid, Janet Delaney, Paula McArtney, Maizie Gilbert curated by Rupert Jenkins.

Moved: Stauffacher Solomon /Stermer

Motion: Motion to approve the following artist for window View 155 exhibition February - March, 2003: Libby Black.

Moved: Stermer/Wilsey

Embarcadero Promenade Ribbon Sculpture

Director of Public Art Jill Manton began her report by reminding the Commissioners of the staff recommendation made at the July 17th Visual Arts Committee Meeting to remove 15 bollards along the two-mile stretch of the Embarcadero ribbon sculpture. She explained that substantial money and time have already been spent to patch, repair, and replace the fiber optic, glass block and concrete damage on these raised elements. As the affected bollards are continually subject to repeated damage, Ms. Manton said that Arts Commission staff recommend that they be demolished and replaced with the flat sidewalk detail used throughout the Ribbon. This work would also entail relocating illuminators housed within the raised elements to underground vaults in the sidewalk adjacent to the Ribbon. Ms. Manton said that originally, the raised elements were designed in 5-foot segments so that they could be removed and replaced if necessary.

Ms. Manton said that the artists, including Commissioner Stauffacher -Solomon, have agreed to the proposed modifications. A public meeting was held on September 19th to hear the comments of skateboarders and other Embarcadero users before any modifications were implemented. The funding, through the San Francisco County Transportation Authority, is likely to be approved.

Commissioner Guggenheim asked if there was any public testimony. Ernestine Weiss, a San Francisco resident and activist, remarked that she is in favor of the removal of the damaged bollards to make the Embarcadero look better. Commissioner Guggenheim thanked Ms. Weiss for her comment, and assured her that the Arts Commission has been working on this issue for some time.

Explanatory Document: Staff Report

Motion: Authorization for staff to proceed to contract for the removal of 15 damaged ribbon

bollards to be replaced with flat ribbon pavement, contingent upon receipt of funding from the Transportation Authority.

Moved: Stermer/Wilsey

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with T.J. McHose for $10,000 to repair and replace fiber optic elements of the Embarcadero Ribbon Sculpture

Moved: Stermer/Wilsey

South East Water Pollution Control Plant

Ms. Manton recounted that when Victor Mario Zaballa was selected for this commission in 2001, staff thought that his proposal of creating a tile mural mosaic and overhead panels of glass birds was too ambitious for the budget. At that time, staff thought that Mr. Zaballa should scale back his design to match the given budget. Since then, the overall construction budget for the project has been decreased, therefore reducing the art enrichment budget by $13,000. Also of consequence are Mr. Zaballa's recent health problems and the increased cost of materials since the time of his original proposal. Because of all of these combined factors, Mr. Zaballa has proposed to simplify his project.

Mr. Zaballa is now proposing a Mexican-Mayan sea motif tile background with tile mosaic sea creature overlays for the entry lobby of the facility. Ms. Manton said that a six-inch scuff protector would be installed to protect the wall at the base. Project Manager Kristen Zaremba showed a detailed mock-up of the painted wall tiles. Ms. Manton showed a mock-up of a multi-colored tile mosaic fish (one of the sea creatures Mr. Zaballa proposes to install as an overlay on the tile wall). Ms. Zaremba told the Commissioners that Mr. Zaballa is still open to their comments and suggestions. The Commissioners liked the tile wall design, but thought that the tile mosaic overlays would not work well with the wall design. Their recommendation was to keep the sea motif tile wall design, and forgo the mosaic tile overlays and overhead panels of glass birds.

The following motion was modified:

Motion: Motion to approve artist Victor Zaballa's revised designs for the South East Water Pollution Control Plant and to enter into a fabrication and installation contract with the artist for $47,000 contingent upon staff and PUC's approval.

Moved: Stermer/Wilsey

Cesar Chavez Bicycle Overpass Project

Ms. Manton was pleased to announce that this project has taken a turn for the positive. Ms. Manton said that what the construction drawings did not show was that the raised bicycle path had a chain-link fence that went from the top of the path to the ground. This fence would hide Mr. Ozan's sculpture if sited at the original proposed location. Ms. Manton went to CalTrans and said that the sculpture had to be re-sited due to the recent discovery of the visual barrier of the chain-link fence. The CalTrans Traffic Engineers agreed to grant the use of the median, a landscaped triangular piece of land adjacent to the freeway onramp and the end of Vermont Street, as the best possible site for Mr. Ozan's sculpture.

Motion: Motion to approve the median site for permanent installation of sculpture by Pepe Ozan.

Moved: Stermer/Stauffacher Solomon

Moscone Center Expansion Project

Ms. Manton reported that the Diller & Scofidio project at the new Moscone Center has been the victim of contractor complications. When Medco, the local metal fabricator and installer, found out about the "Rick Obie/Sheedy Crane" bid to fabricate and install the tracks and armature, they sumbitted a combined fabrication/installation quote that was less than the Obie/Sheedy quote. Although a Canadian company had submitted a relatively low fabrication cost, with mark-ups and installation by Medco, the total cost ended up being equal to the Medco cost. Since Medco was already an approved sub with an existing contract with Hunt construction, it would be more expedient for the City to work with Medco. Ms. Manton said that the budget for the fabrication and installation phase of the project fell apart when Pol-X West pulled out of the project.

As it is now, this project budget is approximately $600,000, which is consierably over budget. If Ms. Manton uses her $120,000 contingency, and if she isable to get a sales tax exemption, she could be able to contribute an additional $200,000 to the cost overrun. Moscone Center would have to cover the rest. Ms. Manton reminded the Commissioners of how grateful we should be to Moscone, particularly to Joyce Oishi.

Moscone Center Interior Art Update

Project Manager Nina Dunbar said that because the tree is being installed this week, and because the artists will then begin a 3-week touch up phase, she has nothing to present today. Ms. Dunbar told the Commissioners that if they were interested in visiting the site to witness the artwork firsthand, they should give her a 24-hour notice and she would make the proper arrangements for their access to the site.

Visitacion Valley Club House - Final Design

Ms. Dunbar showed the Commissioners a sample of laser-cut steel that artist Victor Mario Zaballa proposes to use for the windmill gates that he has designed for the Visitacion Valley Club House. Mr. Zaballa's windmill gate design, to be constructed out of laser-cut steel, is influenced by the fact that the region was historically referred to as the "Valley of the Windmills", and also by a series of Art Deco images at a nearby school. Andy Maloney is the Project Architect. Ms. Dunbar said that more money has been allocated for Mr. Zaballa to design and construct not only the main gate, but also a gate for the playground as well as an additional third gate.

Commissioner Stermer suggested that Mr. Zaballa continue the wave design in the side gates instead of using the grid pattern, and that he simplify the windmill design where the top meets the base. Commissioner Guggenheim commented that the sample of laser-cut steel seems to be of high quality.

The following motion was modified:

Motion: Motion to approve Victor Zaballa's final design concept for the main gate of the Visitacion Valley Club House.

Moved: Stauffacher Solomon/Stermer

North Beach Pool--Final Design

Ms. Dunbar said that artist Vicki Saull revised her design for the North Beach Pool based on comments by members of the Visual Arts Committee and the public. Ms. Saull listened to the comments and concerns, and creatively decided to inset the white swimmers' faces in a white band of tile with the blue, green, and white accent tiles on the top and bottom of the white band. Ms. Dunbar displayed a mock-up of Ms. Saull's revised design layout. Ms. Dunbar reminded the Commissioners that the color choice of tiles is up to the architect and beyond the Arts Commission's control.

Motion: Motion to approve Vicki Saull's revised design layout and colors for the interior artwork.

Moved: Stermer/Stauffacher Solomon

Laguna Honda Hospital

Project Manager Susan Pontious passed around a design concept for the 3rd Floor Elevator Lobby by Merle Axelrad Serlin. She explained that this preliminary design proposal was in black and white, and if approved today, Ms. Axelrad Serlin would be paid to develop a more detailed color design. Ms. Pontious explained that it was Ms. Axelrad Serlin's goal to convey a "sunny" feeling in each of her three collage designs of the Marin Headlands, the cliffs at Lands End, and the Bay Area foothills. Each collage, constructed of little pieces of fabric and coated with a UV material, will measure 43" x 59" in size.

Next, Ms. Pontious exhibited Owen Smith's conceptual design proposal for the 1st Floor Elevator Lobby. Mr. Smith proposes to create three mural images based on the theme of natural elements. Ms. Pontious reminded the Commissioners that while Mr. Smith's preliminary proposal was in black and white, the finished work would be in color. Commissioner Stermer said that he likes Mr. Smith's work very much.

Finally, Ms. Pontious showed slides of work by the five artist finalists selected to develop proposals for the Courtyard Sculpture Project: Suzanne Biaggi, Jonathan Bonner, Linnea Glatt, Michael Stutz, and Wang Po Shu. Ms. Pontious pointed out the locations of the courtyard sculptures on a set of architectural drawings. She explained that the inner courtyard areas are used primarily by patients, and especially patients with dementia. Each courtyard has an art enrichment budget of $50,000. Gwynn Murrill and Ann Preston are alternates.

Motion: Motion to approve the Conceptual Design Proposal by Merle Axelrad Serlin for the 3rd Floor Elevator Lobby.

Moved: Stermer/Stauffacher Solomon

Motion: Motion to approve the Conceptual Design Proposal by Owen Smith for the 1st

Floor Elevator Lobby.

Moved: Stermer/Stauffacher Solomon

The following motion was modified:

Motion: Motion to approve the Selection Panel recommendation of the following finalists to develop proposals for the Courtyard Sculpture Project: Suzanne Biaggi, Jonathan Bonner, Linnea Glatt, Michael Stutz, Wang Po Shu, and alternates Gwynn Murrill and Ann Preston.

Moved: Stauffacher Solomon/Stermer

The following motion was removed:

Motion: Motion to approve the Selection Panel recommendation for an artist (to be named at the meeting) to develop a design to be executed in tile in the Laguna Honda Aqua Therapy Room.

The following motion was removed:

Motion: Motion to approve the design concept by Cliff Garten for the link building entry facade.

New Business

Old Business

Adjournment

As there was no further business, the meeting was adjourned at 4:50 p.m.

Submitted by Anna Kvinsland, Public Art Program Assistant

Approved by Jill Manton, Director of Public Art

1.

10/29/02

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

Wednesday, November 20, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound producing electronic devices.

AGENDA

1. **Consent**
    1. Motion to authorize the Director of Cultural Affairs to enter into contract with Levy Design Partners in the amount of $9,500 for consultation during the fabrication and installation of artworks integrated into the platforms of the Third Street Light Rail Project.
    2. Motion to authorize the placement of $40,000 in art enrichment funds from the Public Utilities Commission La Grande Tank Replacement Project for future use at other PUC facilities or sites determined to be mutually agreeable to both the San Francisco Arts Commission and the PUC.
    3. Motion to authorize the Director of Cultural Affairs to enter into an agreement with Ned Kahn for the safety retrofit of his artwork at the San Francisco International Airport for an amount not to exceed $30,000.
    4. Motion to redirect $2,000 in art enrichment funding from the Recreation and Park Department's Bison Paddock Renovation for use by the Civic Art Collection Program.
    5. Motion to authorize the Director of Cultural Affairs to enter into contract with structural engineer Robert Bailey for construction drawings for the Portals of the Past in Golden Gate Park for an amount not to exceed $15,000.
    6. Motion to accept into the Civic Art Collection with gratitude two bronze sculptures by Jonathan Beery titled "Leatherback Sea Turtle" and "The Pink Short-Spined Starfish" 2002 for the Moscone Playground gifted by Friends of Moscone Park and Recreation Center.

2. **Gallery**
   Rupert Jenkins
   Gallery Report

3. **Collections**
   Debra Lehane
   Collections Report
   Presentation of Community Project for Koshland Park Peace Wall
   Community Representative: Barbara Wenger
   Artist: Justine Tatarsky

   Possible Motion: Motion to approve design concept for Koshland Park Peace Wall.

   Project Update

4. **Branch Library Improvement Program**
   Judy Moran

   Presentation of the artwork proposal by artist Vince Koloski for the renovated Richmond Library, as recommended by the Richmond Branch Community Artist Selection Committee.

   Motion: Motion to approve the artwork proposal of an illuminated book wall sculpture by artist Vince Koloski for the renovated Richmond Branch Library, as recommended by the Richmond Branch Community Artist Selection Committee.

   Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with artist Vince Koloski for Final Design, Fabrication, Transportation and Installation of an artwork for the renovated Richmond Branch Library in the amount of $36,000.

5. **Art on Market Street Temporary Projects**
   Judy Moran
   Presentation regarding a proposed revitalization of the Temporary Projects program for Market Street, with slides of past commissions.
   Explanatory Document: Staff Report

   Motion: Motion to resume the Art on Market Street Temporary Projects program for 2003, to include 2 to 3 temporary projects for a total amount not to exceed $35,000.

6. **Minnie and Lovie Ware Recreation Center**
   Tonia Macneil
   Presentation of artwork proposal recommended by the selection panel. (Artist to be named at the meeting).

   Motion: Motion to approve the Selection Panel recommendation of the proposal by (artist to be named at the meeting) to create a work for art for the Minnie and Lovie Ward Recreation Center.

   Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with (artist to be named at meeting) to complete design development, fabricate, transport and install a work of art for the Minnie and Lovie Ward Recreation Center, for an amount not to exceed $115,000.

7. **Moscone Center Expansion Project**
   Jill Manton

Report on status of Diller Scofidio Project

8. **New Projects / Recreation and Park Bond Projects**
   Jill Manton
   Discussion regarding approaches to the Recreation and Park Bond Projects

9. **New Business**

10. **Old Business**

11. **Adjournment**

11/15/02

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San Francisco Arts Commission Public Meetings

ACCESSIBILITY INFORMATION

Pursuant to City Policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.

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Muni Metro Trains: J, K, L, M, and **N** lines stop at the **Van Ness Station,** Van Ness and Market, one-half block from the building.

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BART: Civic Center Station, located at the intersection of Grove, Hyde, and Market Streets

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by fax at (415) 554-5163; or by email at Donna_Hall@ci.sf.ca.us. Citizens interested in obtaining a free copy of the Sunshine Ordinance can request a copy from Ms. Hall or on the City's website, www.ci.sf.ca.us.

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STAFF REPORT

Date: November 15, 2002

To: The Honorable Members of the Visual Arts Committee

From: Judy Moran, Project Manager, Public Arts Program

Re: Art on Market Street

The Arts Commission is exploring the reactivation of the Market Street Art in Transit Temporary Projects Program in 2003. This program, which commissioned a wide range of temporary projects, including dance, performance, installations, and music concerts, was active from 1992 until 1998. This popular program sponsored dancers on the face of the Ferry Building, banners at United Nations Plaza, a puppet theatre, slide projections of people waving to be viewed by passengers riding on the Muni Metro, a temporary urban apple orchard, and a book of historic photographs and text about Market Street, among numerous other imaginative events. The Temporary Projects program was an important promotional asset for the Arts Commission as the events were typically covered by the media.

Proposed Art on Market Street --Temporary Projects program

Staff has the following recommendations for reactivating the Temporary Projects program:

1. Name change: Staff is proposing changing the name of the program to Art on Market Street for both the Temporary Projects and the Kiosk Poster Series as the current program is no longer focussed on transit.
2. Commissions: Staff is proposing commissioning between two to three temporary projects per year, in the late Spring to early Fall, to avoid rainy weather. The project amounts will range between $5,000 to $25,000, allowing for a diverse program of activities that vary in scope. The total maximum budget annually for all temporary projects will be $35,000.
3. Application process: As with the Kiosk Poster Series, the Temporary Projects will be an annual competitive process, with applications reviewed by a peer panel of artists and art professionals. The projects would be restricted to Bay Area artists.

History of the Temporary Project Program

Public Utilities Commission (PUC) funds, generated by the reconstruction of mid-Market Street in 1991, combined with funds from Gannett, funded the Market Street Art in Transit Program program, which included six to eight Temporary Projects and five exhibitions in the Kiosk Poster Series annually. By 1998, the original PUC funds had been reduced to a level at which the budget was insufficient for supporting the continuation of the original scope of the Temporary Projects. Fortunately, the Kiosk Poster Series has been able to continue due to the ongoing annual donation of Gannett funds.

Over the past five years, the Arts Commission has accumulated an annual surplus of the Gannett funds, which, combined with the remaining amount of PUC funds, is sufficient to permit the Arts Commission to reactivate the Market Street Temporary Projects program for the near future on a modest scale.

The Arts Commission staff looks forward to bringing this innovative program back to Market Street.

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

Wednesday, November 20, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present

Ralph Guggenheim, Barbara Stauffacher Solomon, Dugald Stermer, Dede Wilsey; Absent: Stanlee Gatti.

Staff Present

Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Rupert

Jenkins, Anna Kvinsland, Debra Lehane, Jennifer Lovvorn, Tonia Macneil, Jill Manton, Judy Moran, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:05 p.m.

1. **Consent**
    1. Motion to authorize the Director of Cultural Affairs to enter into contract with Levy Design Partners in the amount of $9,500 for consultation during the fabrication and installation of artworks integrated into the platforms of the Third Street Light Rail Project.

    2. Motion to authorize the placement of $40,000 in art enrichment funds from the Public Utilities Commission La Grande Tank Replacement Project on reserve for future use at other PUC facilities or sites determined to be mutually agreeable to both the San Francisco Arts Commission and the PUC.
    3. Motion to redirect $2,000 in art enrichment funding from the Recreation and Park Department's Bison Paddock Renovation for use by the Civic Art Collection Program.
    4. Motion to authorize the Director of Cultural Affairs to enter into contract with structural engineer Robert Bailey for construction drawings for the Portals of the Past in Golden Gate Park for an amount not to exceed $17,500.
    5. Motion to accept into the Civic Art Collection with gratitude two bronze sculptures by Jonathan Beery titled "Leatherback Sea Turtle" and "The Pink Short-Spined Starfish" 2002 for the Moscone Playground gifted by Friends of Moscone Park and Recreation Center.

    Motion: Motion to move the consent calendar items.
    Moved: Solomon /Stermer

2. **Gallery**
Gallery Director Rupert Jenkins reported that the fundraiser for the gallery held on November 8 at LINC Real Art was well attended and a financial success. The event not only raised $7,000 after expenses but was also a good party. The amount brought in slightly exceeded the fundraising goal and will go to fund the 2003 "Construct" exhibition plus miscellaneous program expenses. Mr. Jenkins reported that the high and mid-priced boxes have sold out, but they still have some of the lower-priced boxes that will raise additional income over time. Those boxes will be on display at the next exhibition and they are making a second push to sell them.

Mr. Jenkins also announced the upcoming exhibition at the 155 Grove Street

window space: "Love Me, Inside and Out," an installation by Marina Vendrell. The show runs from November 22 - December 30, 2002. Mr. Jenkins encouraged everyone to come by and see this show.

3. **Collections**
Civic Art Collections Director Debra Lehane welcomed Barbara Wenger of the Hayes Valley Neighborhood Parks Group. Ms. Wenger came to present a community project for Koshland Park. Ms. Lehane explained that the tile mural that this group is proposing is to become a gift to the city. This project is funded by grants from the San Francisco Foundation and the Mayor's Neighborhood Beautification Fund. The tile mural will be located at Koshland Park in the Western Addition. Ms. Wenger said that the retaining walls at Koshland Park are being renovated and that after that work is completed in February 2003, work can begin to prepare the wall for the mural. Ms. Wenger introduced Justine Tatarsky, an artist who has been invited by the Hayes Valley Neighborhood Parks Group to facilitate and design the community based mural project.

Ms. Tatarsky presented a scale model for the proposed tile mural entitled "The Peace Wall" to be installed on the retaining walls that span the length of Koshland Park on both Page Street and Buchanan Street. Ms. Tatarsky explained that over the past four years she has been conducting workshops at local schools and at other community centers where neighborhood participants have explored their emotions and painted over 1,300 tiles. Her role now is to take those tiles and create a unifying design.

Ms. Tatarsky gave a detailed description of the scale model showing how the tiles would be laid out in discrete panels. Due to the grade of Page Street, the panels would be placed at intervals that remain at a constant eye-level. Ms. Tatarsky explained that wave shapes made from beige tones of stucco would be applied to the wall and act as a backdrop in order to integrate and unify the tile panels.

After Ms. Tatarsky's presentation, Ms. Lehane asked the Commissioners for feedback. Commissioner Barbara Stauffacher Solomon said that the tiles look wonderful but felt that a more random pattern for the layout would look better and that there could even be areas of blank wall. Commissioner Ralph Guggenheim said that Ms. Tatarsky's tiles and the communities tiles work well together, but he stated that what gives him pause is the stair-step nature of the layout. Mr. Guggenheim would prefer that the layout be more scattered. Commissioner Dugald Stermer expressed concern about the various colors of stucco and the use of text. Mr. Stermer felt that the stucco should be one color (preferably white) and that the imagery should speak for itself and therefore need minimal text. Commissioner Dede Wilsey also stated that the various colors of stucco and the panels made the wall look too visually complicated.

The Commissioners asked to see another visual presentation by the artist before they can approve the design concept for Koshland Park Peace Wall. That new design should incorporated the following recommendations: that the stucco be one color, that the community tiles be grouped more irregularly and randomly, and that the text be simplified and located in only one area.

Project Update
Ms. Lehane reported that she had received a call from Gerry Crowley of the Telegraph Hill Dwellers concerning their meeting of November 12. Ms. Lehane had forwarded emails concerning the THD's position on the proposed Emperor Norton Statue to Commissioners Stermer and Guggenheim and Director Newirth. Due to the divided community, the THD chose not to take a position on the proposal, but passed a motion encouraging the project sponsors to work with the Committee working to improve Kearney Street steps to find an alternative memorial to Peter Macchiarini.

Ms. Lehane also reported that the scaffolding is down from the Dewey Monument and that work is almost complete. Ms. Lehane added that the Garfield project is almost complete, that the Haring sculpture was washed and waxed, and that McKinley is having graffiti removed.

4. **Branch Library Improvement Program**
Project Manager Judy Moran presented the artwork proposal by artist Vince Koloski for the renovated Richmond Library, as recommended by the Richmond Branch Community Artist Selection Committee. Ms. Moran described that the artist is proposing to make a light sculpture that resembles the pages from a book. These pages are Plexiglas panels that have text and images etched into their surface. Various bright color LEDs are connected to the edges of the panels and illuminate the text and images. Ms. Moran showed drawings of the proposed artwork as it would be installed in the library. These drawings show a number of etched panels connected together to form a band of alternating colors along the wall just below the ceiling. Ms. Moran expressed that this design is in keeping with the librarian's desire for a high-tech look.

Commissioner Ralph Guggenheim commented that the color choices were a bit garish and wondered if they are meant to be so bright. Ms. Moran explained that this color choice was important and that they needed to be bright so that they could be seen from a distance. Ms. Moran pointed out that if the colors were subtle, they would go unnoticed. Ms. Moran showed a scaled down example of the Plexiglas panels with the LED turned on. Commissioner Dede Wilsey stated that she loves what happens to the light as it dissipates.

Motion: Motion to approve the artwork proposal of an illuminated book wall sculpture by artist Vince Koloski for the renovated Richmond Branch Library,

as recommended by the Richmond Branch Community Artist Selection Committee.
Moved: Stermer/Solomon

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with artist Vince Koloski for Final Design, Fabrication, Transportation and Installation of an artwork for the renovated Richmond Branch Library in the amount of $36,000.
Moved: Wilsey/Stermer

5. **Art on Market Street Temporary Projects**
Project Manager Judy Moran reported on the proposed revitalization of the Temporary Projects Program for Market Street. Ms. Moran stated that the Temporary Projects Program ran from 1992 - 1998 when it terminated because PUC funds were expended. Ms. Moran said that because there are funds accumulated over time from various sources, this program could be initiated again to include 2 to 3 temporary projects a year for a total amount not to exceed $35,000.

Ms. Moran continued her report with a slide presentation of past Market Street Temporary Projects commissions and gave background details. Ms. Moran showed slides of the following projects: 1. A performance called "Crossroads" done by the artist-group Contraband. Ms. Moran explained that Contraband made multiple performances which occurred at the exits of a number of BART/MUNI stations; 2. A project called "Job Security" where the artists set up desks along Market Street that resembled corporate work stations; and 3. The Zaccho Dance Company project where dancers propelled themselves in an aerial dance off the facade of the Ferry Building Clock Tower. It was noted by both Jill Manton and Richard Newirth that this project received great publicity, but that the Arts Commission was not credited. Ms. Moran then showed a slide of the project "What is the Difference Between Stripping and Playing the Violin." Richard Newirth noted that this project provoked questions from the press about the use of public funds. Finally, Ms. Moran passed around a copy of the book "Cento" that was created by Susan Schwartzenberg as part of the Temporary Project program. It was noted by both Jill Manton and Richard Newirth that this project was incredibly well publicized and that the books, which were free to the public, went quickly. Ms. Moran noted that Susan Schwartzenberg would like to reprint this book.

Commissioner Dede Wilsey stated that the Arts Commission needs to get publicity for these projects. Commissioner Wilsey also inquired whether the Arts Commission could give away the posters from the Market Street Art in Transit Program. Both Jill Manton and Judy Moran stated that the posters are too costly to be given away, and that staff endeavor to sell used posters at a reduced cost to increase program revenue.

Explanatory Document: Staff Report

Motion: Motion to resume the Art on Market Street Temporary Projects program for 2003, to include 2 to 3 temporary projects for a total amount not to exceed $35,000.
Moved: Solomon/Stermer

6. **Minnie and Lovie Ward Recreation Center**
Project Manager Tonia Macneil reported that the selection panel met, but did not reach consensus regarding the final selection of an artist. Ms. Macneil added that the panel was split and decided on two finalists who will be invited to submit revised proposals. Ms. Macneil noted that these finalists will be given $150. each for reworking their proposals.

The following motion was removed.
Motion: Motion to approve the Selection Panel recommendation of the proposal by (artist to be named at the meeting) to create a work for art for the Minnie and Lovie Ward Recreation Center.

The following motion was removed.
Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with (artist to be named at meeting) to complete design development, fabricate, transport and install a work of art for the Minnie and Lovie Ward Recreation Center, for an amount not to exceed $115,000.

7. **Moscone Center Expansion Project**
Public Art Program Director Jill Manton reported on the status of the Diller + Scofidio Project. Ms. Manton passed around a copy of the impressive brief that the city attorney prepared relative to our assertion that the Arts Commission should not have to pay sales tax on the purchase of the LED screen for the Moscone Project. In accordance with section 6596 of the State Tax Code, this section relieves local governments of the burden of paying sales tax when purchasing artwork for public display. Ms. Manton noted that approximately $80,000 is at stake. Ms. Manton reported that the brief has gone to the State Board of Equalization and that if they disagree, the city attorney may agree to staff's request to appeal the decision in court. Ms. Manton said that the Arts Commission should get a response within 30 days. Commissioner Dugald Stermer commented that if this does go to court, it could set a precedent.

Ms. Manton gave an update on the use of materials in the piece. There will be polycarbonate plastic at the rear of the LED screen so that the electronic activity can be seen interspersed with the letters of the scrolling alphanumeric text.

Ms. Manton also gave an update on the production. The video shoots have been completed. Diller + Scofidio have a variety of vignettes for which they interviewed 250 actors: 23 hotel vignettes, 23 night scenes, and 50

close-ups. Ms. Manton reported that the artists are in post-production, and they will be able to present the video soon. Ms. Manton added that the New York Times recently covered one of their projects.

8. **New Projects / Recreation and Park Bond Projects**
Public Art Program Director Jill Manton began her discussion of approaches to the Recreation and Park Bond Projects by stating that there are 15 to 20 new recreation and park projects. Ms. Manton noted that within the last couple of months alone there are 12 new projects. The Recreation and Park Bond is for $400,000,000. Of this money, not all costs or projects will be eligible for art enrichment, however there will be significant funding for art enrichment. In response to this increase in projects, the Arts Commission needs to develop new approaches that will streamline administrative processes. Ms. Manton also noted that if the Public Art Program cannot move quickly to initiate new projects and select artists, it will lose the opportunity to get involved early in the planning and design process, thus limiting art opportunities.

Ms. Manton listed a number of possible new approaches to help deal with this increase in projects. One idea is that the Public Art Program consider not managing projects with budgets less than $50,000 which might mean combining the art enrichment generated by several small projects into one project site with a total budget of at least $50,000. Another idea is to evaluate what works and what doesn't work in terms of the current procedures. Staff might also consider predetermining the site for artworks, for example, staff might recommend that all new projects with budgets of $25,000 or less will receive a decorative gate. One artist might be assigned three or four park sites, with the mandate to work with the community in each to develop a unique and appropriate gate design. This would save the Arts Commission administrative time by not having to find three artists to produce three different gates. Ms. Manton stated that it is the large number of small projects which really overwhelms the staff. She also spoke about the Commission and staff exercising their professional expertise by curating a selection of artists, instead of conducting public competitions for each project.

Commissioners Barbara Stauffacher Solomon and Dugald Stermer liked the idea of combining smaller projects to have a more substantial project and contracting with one artist for these bundled projects. They wondered what the drawback to this approach would be. Ms. Manton stated that the community might feel that the city is dictating what sort of work ends up in their neighborhood instead of having the public more involved in the decision-making process, as is currently the practice.

9. **New Business**
Project Manager Susan Pontious reported that on a recent tour of the Airport Rapid Transit Station at the San Francisco Airport, a BART official was able to reach the Ned Kahn piece and received a small cut on his finger. Ms. Pontious presented slides of the finished work. The piece is made up of tiles that have

small metallic disks (similar in size to a quarter) hanging off them. These tiles cover the walls of a circular passage that the escalator passes through. Ms. Pontious stated that the problem is that the disk tiles are reachable from the escalator in certain areas and the concern is that someone may damage the artwork and/or receive a small cut on the hand. Ms. Pontious showed a diagram of the tiles and explained that there are 272 tiles reachable by a 6' person. Ms. Pontious stated that these 272 tiles could be replaced with tiles that have thicker disks. Ms. Pontious passed around a sample of the thicker disk and noted that they cannot cause paper cuts and that they are not easily bent. Ms. Pontious reported that the cost to replace all these tiles is $30,000, although she was not certain that all 272 tiles need to be replaced.

Commissioner Guggenheim asked if it would be better to create a Plexiglas barrier. Ms. Pontious pointed out that the cost would be just as high and it would not look as nice. Ms. Pontious said that there are two issues that need to be addressed: the issue of aesthetics and the issue of liability. Ms. Pontious recommended that they test a small area with the replacement tile to see how it blends in with the original tile. Ms. Pontious noted that although 272 tiles are reachable by a 6' person, only 25 tiles are easily reachable by almost anyone. Ms. Pontious said that the tiles cost $75. each. Ms. Pontious will consult with the city's Risk Manager for his advice and direction. Ms. Pontious stated that the Arts Commission needs to decide whether to replace all 272 tiles or just the 25 easily reached tiles. Commissioner Wilsey said that we need to find out what our liability is legally. Ms. Pontious said that the Arts Commission does need to respond, but that it is a matter of to what degree. Also discussed was the possibility of placing signage that cautioned people not to touch the artwork.

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Ned Kahn for the safety retrofit of his artwork at the San Francisco International Airport for an amount not to exceed $30,000.
Moved: Stermer/Wilsey

10. **Old Business**
As an item of old business, Project Manager Nina Dunbar gave an update on the Union Square project. Ms. Dunbar reported that the lights were delivered but that there was a problem with the electrical component. The fabricator provided a non-regulation electrical junction box that can't be easily fixed. Ms. Dunbar has notified the fabricator and has had the electrical problem cited by a city electrical inspector. Ms. Dunbar said that there are two options for solving this problem. She can either send the light back to the fabricator and they can fix the problem, or she can have the work done here. Ms. Dunbar reported that she is working with an engineer and getting an estimate for the cost to have the repair done here. It is possible that it will cost as much as what is owed to the fabricator. Ms. Dunbar said that the work should be done in time so that the sculpture can be installed by the new year.

As an additional item of old business, Ms. Dunbar also reported that the handcarved Redwood tree has been successfully installed at the new Moscone West, but it is currently covered up for protection through the duration of construction. Ms. Dunbar has assembled a photo album of this project for anyone who would like to see it.

11. **Adjournment**
As there was no further business, the meeting was adjourned at 4:52 p.m.

Submitted by Jennifer Lovvorn, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs, 11/26/02

11/26/02

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STAFF REPORT

Date: November 20, 2002

To: The Honorable Members of the Visual Arts Committee

From: Judy Moran, Project Manager, Public Arts Program

Re: Art on Market Street

The Arts Commission is exploring the reactivation of the Market Street Art in Transit Temporary Projects Program in 2003. This program, which commissioned a wide range of temporary projects, including dance, performance, installations, and music concerts, was active from 1992 until 1998. This popular program sponsored dancers on the face of the Ferry Building, banners at United Nations Plaza, a puppet theatre, slide projections of people waving to be viewed by passengers riding on the Muni Metro, a temporary urban apple orchard, and a book of historic photographs and text about Market Street, among numerous other imaginative events. The Temporary Projects program was an important promotional asset for the Arts Commission as the events were typically covered by the media.

Proposed Art on Market Street --Temporary Projects program

Staff has the following recommendations for reactivating the Temporary Projects program:

1. Name change: Staff is proposing changing the name of the program to Art on Market Street for both the Temporary Projects and the Kiosk Poster Series as the current program is no longer focussed on transit.
2. Commissions: Staff is proposing commissioning between two to three temporary projects per year, in the late Spring to early Fall, to avoid rainy weather. The project amounts will range between $5,000 to $25,000, allowing for a diverse program of activities that vary in scope. The total maximum budget annually for all temporary projects will be $35,000.
3. Application process: As with the Kiosk Poster Series, the Temporary Projects will be an annual competitive process, with applications reviewed by a peer panel of artists and art professionals. The projects would be restricted to Bay Area artists.

History of the Temporary Project Program

Public Utilities Commission (PUC) funds, generated by the reconstruction of mid-Market Street in 1991, combined with funds from Gannett, funded the Market Street Art in Transit Program program, which included six to eight Temporary Projects and five exhibitions in the Kiosk Poster Series annually. By 1998, the original PUC funds had been reduced to a level at which the budget was insufficient for supporting the continuation of the original scope of the Temporary Projects. Fortunately, the Kiosk Poster Series has been able to continue due to the ongoing annual donation of Gannett funds.

Over the past five years, the Arts Commission has accumulated an annual surplus of the Gannett funds, which, combined with the remaining amount of PUC funds, is sufficient to permit the Arts Commission to reactivate the Market Street Temporary Projects program for the near future on a modest scale.

The Arts Commission staff looks forward to bringing this innovative program back to Market Street.

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VISUAL ARTS COMMITTEE

Wednesday, December 18, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

Notices
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Public comment in regard to specific items will be taken before or during consideration of the item.

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AGENDA

1. **Consent**
   1. **Motion:** Motion to authorize the Director of Cultural Affairs to increase the contract of Vicki Saulls for North Beach Pool in the amount of $32,000 for design modifications previously approved by the Arts Commission.
   2. **Motion:** Motion to approve six original poster designs for 24 posters by artist Robert Gutierrez for exhibition in 24 kiosks on Market Street from February 14 to May 15, 2003, for the Art on Market Street Kiosk Poster Program.

2. **Gallery**
   Rupert Jenkins
   Gallery Report

   Motion: Motion to approve $300 honorarium for exhibition artist Chris Cobb
   Motion: Motion to approve the following artists for gallery exhibitions March -May 2003: Paul Mullins, Karina Skvirsky, Lee Walton, Tim Kelley, and Jona Frank, curated by Leah Modigliani.
   Motion: Motion to approve the following artist for gallery exhibition May - July 2003: Ulrika Andersson, curated by Natasha Garcia-Lomas.

3. **Collections**
   Debra Lehane
   Collections Report

4. **Minnie and Lovie Ward Recreation Center**
   Tonia Macneil

   Presentation of the artwork proposal by (artist to be named at meeting) for the Minnie and Lovie Ward Recreation Center, as recommended by the Minnie and Lovie Ward Recreation Center selection panel. Request for approval of the proposal and authorization to enter into contract with the artist.

   Motion: Motion to approve the Selection Panel recommendation of the proposal by (artist to be named at meeting) to

create a work for art for the Minnie and Lovie Ward Recreation Center.

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with (artist to be named at meeting) to complete design development, fabricate, transport and install a work of art for the Minnie and Lovie Ward Recreation Center, for an amount not to exceed $140,000.

5. **Rochambeau Playground**
   Tonia Macneil

   Presentation of the artwork proposal by artist Johanna Poethig for the renovated Rochambeau Playground, as recommended by the Rochambeau Playground selection panel. Request for approval of the proposal and authorization to enter into contract with the artist.

   Motion: Motion to approve the Selection Panel recommendation of the proposal by Johanna Poethig to create a work for art for the renovated Rochambeau Playground.

   Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with Johanna Poethig to complete design development, fabricate, transport and install a work of art for the Rochambeau Playground for an amount not to exceed $16,000.

6. **Laguna Honda Hospital**
   Susan Pontious
   Project Update

   Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Chenonae Kim for an amount not to exceed $15,000 for design and construction supervision of tile walls in the Aqua Therapy Center at Laguna Honda Hospital.

7. **Moscone Center Expansion Project**
   Jill Manton
   Report on status of Diller + Scofidio Project

8. **Southeast Water Pollution Control Plant**
   Kristen Zaremba and Jill Manton
   Staff update regarding artist's design based on Visual Arts Committee and client feedback.

9. **Ocean Avenue / Muni K-Line Project and Public Art Master Plan**
   Kristen Zaremba and Jill Manton
   Staff project update and distribution of the Océan Avenue/Balboa Park Station Area Public Art Master Plan.

10. **New Business**

11. **Old Business**

12. **Adjournment**

12/12/02

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SAN FRANCISCO ARTS COMMISSION

70.95

10/02

VISUAL ARTS COMMITTEE

Wednesday, December 18, 2002

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present

Ralph Guggenheim, Barbara Stauffacher Solomon, Dugald Stermer, Dede Wilsey; Absent: Stanlee Gatti.

Staff Present

Richard Newirth, Director of Cultural Affairs; Natasha Garcia-Lomas, Rupert Jenkins, Jennifer Lovvorn, Tonia Macneil, Jill Manton, Judy Moran, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:20 p.m.

1. **Consent**
    1. Motion to authorize the Director of Cultural Affairs to increase the contract of Vicki Saulls for North Beach Pool in the amount of $32,000 for design modifications previously approved by the Arts Commission.
    2. Motion to approve six original poster designs for 24 posters by artist Robert Gutierrez for exhibition in 24 kiosks on Market Street from February 14 to May 15, 2003, for the Art on Market Street Kiosk Poster Program.

    Motion: Motion to move the consent calendar items.
    Moved: Solomon /Wilsey

2. **Gallery**

Gallery Director Rupert Jenkins reported that 2002 had been a successful year for the gallery with significant attention from the press. Mr. Jenkins distributed to the Commissioners a packet of press reviews from the past 12 months and stated that two additional reviews are expected in the near future. Mr. Jenkins also reported that three of the gallery's exhibitions are travelling: "Film Show" is travelling to the Gotlief Gallery, Center for Jewish Culture in La Jolla, California, "Mary Ellen Pleasant" is currently on display at the Oakland African American Museum and may travel to Los Angeles in the new year, and the video component of "Construct 2002" will be shown in Mexico City. Mr. Jenkins concluded his report by thanking the Commissioners for their continued support of the gallery programming.

Gallery Manager Natasha Garcia-Lomas presented the work of two proposed exhibitions beginning with a slide presentation of the proposed exhibition, "Exhibition Game" curated by Leah Modigliani. "Exhibition Game" takes as its theme the notion of competition as it relates sports and extends that metaphor to the art world. The exhibition features work by artists: Jona Frank, Tim Kelley, Paul Mullins, Karina Skvirsky, and Lee Walton. Ms. Garcia-Lomas presented slides of these artists' past works and described their proposed work for the exhibition. Jona Frank is a photographer whose work focuses on the American teen experience. Tim Kelly's past work includes sculpture, video and mixed media pieces that refer to routine physical actions. Karina Skvirsky's video titled "Go, Go, Go" features a montage of still frame close-ups of athletes' mouth gestures and evokes the raw emotion of the athletes. Lee Walton is a performance artist who proposes to develop a new live performance for a broad audience of sports fans and artists to participate in on opening night. Paul Mullins has developed a body of work consisting of drawings and paintings that reflect an ongoing interest in notions of male physical strength and physical depletion.

Commissioner Stermer stated that in his opinion the work included in the proposed exhibition was too close to sports but not as interesting as a sports game. Commissioner Stermer went on to say that he would not oppose the approval of the proposed exhibition, but he could not vote in support of it. Commissioner Wilsey stated that it isn't clear to her how this work is art. Commissioner Solomon said that anything is art. Gallery Director Rupert Jenkins asserted that it is the role of the gallery to present challenging work that stretches the boundaries of what is considered art. This includes conceptual works such as those proposed for "Exhibition Game" which have been seen regularly in other gallery shows. Mr. Jenkins proposed that guest curator Leah Modigliani attend the next Visual Arts Committee meeting to re-present the proposal. The Commissioners agreed that she should present at the next meeting. Commissioner Stermer stated that he would like clarification around the role of the Commissioners as related to the gallery programming.

Gallery Manager Natasha Garcia-Lomas then showed slides of work for a second proposed exhibition: "Power & Affection," mixed media work by Ulrika Andersson. For "Power & Affection," Andersson

proposes to saturate the gallery with visual landscapes of song lyrics that cover passionate issues including: love, drama, overt intimacy, disheartening moments, failure, verbal slams and fights. Her large-scale murals and drawings are realistically rendered and illustrate exchanges of closeness and affection and they are often graced with text.

Motion: Motion to approve $300 honorarium for exhibition artist Chris Cobb
Moved: Stermer/Solomon

The following motion was tabled.
Motion: Motion to approve the following artists for gallery exhibitions March -May 2003: Paul Mullins, Karina Skvirsky, Lee Walton, Tim Kelley, and Jona Frank, curated by Leah Modigliani.

Motion: Motion to approve the following artist for gallery exhibition May - July 2003: Ulrika Andersson, curated by Natasha Garcia-Lomas.
Moved: Stermer/Solomon

3. **Collections**
There was no Collections report.

4. **Minnie and Lovie Ward Recreation Center**
Project Manager Tonia Macneil reported on the status of the selection process for an artwork for the Minnie and Lovie Ward Recreation Center which is being reconstructed. Ms. Macneil explained that although the selection panel had two meetings, the process had not yielded consensus for any one artist or artist team. Ms. Macneil stated the selection panel originally met to review proposals for the artwork on November 19. At that meeting, the vote was four in favor of the proposal by Dan Snyder and three in favor of the proposal by the artist team Jon Rubin and Jim Goldberg. In the face of strong opposition to the proposal by Dan Snyder, Ms. Macneil decided, and the panel agreed, to ask the two finalists to consider comments from the panel and return to the panel in December. In the second proposal review meeting on December 17, the panel approved the proposal by Jon Rubin and Jim Goldberg with four votes to three votes for Dan Snyder. The artwork proposal by Jon Rubin and Jim Goldberg calls for creating and locating four realistic fiberglass sculptures of actual, yet to be selected community members on four pedestal-like columns so that they are positioned at the roofline of the Recreation Center. Dan Snyder proposes to create a Lion sculpture to be placed at the entrance to the Center and to work with children from the community to create star chart designs that would be integrated as laser cut bronze into the concrete courtyard. Ms. Macneil said that although the proposal by Jon Rubin and Jim Goldberg received more votes, she hesitates to recommend it for approval due to strong opposition to the piece from both the community and the architect. Ms. Macneil stated that the community would support the artwork by Dan Snyder. The community opposes the artwork by Jon Rubin and Jim Goldberg because they feel it looks too commercial. They also feel there may be a potential controversy regarding the selection of the individuals represented in the artwork. Commissioner Wilsey stated that the problem of representing a living individual in the artwork to symbolize a particular virtue as the artists' proposal suggests is that this individual may commit an unlawful or disgraceful act in the years to come which would alter the intended meaning of the piece.

Ms. Macneil introduced architect Mike Pierron who wished to express his opposition to the Jon Rubin and Jim Goldberg proposal. Mr. Pierron stated that the artwork by Jon Rubin and Jim Goldberg is not stylistically appropriate for the architecture of the Minnie and Lovie Ward Recreation Center because it uses postmodern elements that change the overall look of the building. Mr. Pierron added that if the proposal were accepted, the roofline would have to be altered. Because the roof has a three-foot overhang for shading, holes would have to be cut in it in order to accommodate the sculptures. Mr. Pierron requested that the Commissioners approve the proposal in concept only. Commissioner Guggenheim suggested moving the sculptures below the roofline, but Ms. Macneil stated that the artists are opposed to

this solution. Commissioner Solomon stated that she feels that the sculptures belong where they are proposed to be and that the artwork is an improvement to the building.

Public Art Program Director Jill Manton raised the issue of community involvement in the decision-making process. She stated that while the Public Art Program has actively increased such involvement, she wonders if the Program and the Commission are giving too much of its charter-mandated responsibility and authority to the public. Ms. Manton stated her concern about the dilemma between commissioning the best quality work and winning popular opinion. Commissioner Stermer wondered if the community would protest if the Jon Rubin and Jim Goldberg proposal were accepted. Ms. Macneil stated that the community would not approve of this proposal in its current state. Commissioner Guggenheim suggested that the artists base the sculptures on historical figures instead of living community members. Commissioner Stermer responded that the piece has a very different meaning if it references historical figures. Commissioner Stermer added that in his opinion the proposed artwork enhances the architecture. Commissioner Stermer agreed that the artwork is stylistically out of character with the building, but he feels that it makes the building more interesting. Additionally, Commissioner Stermer expressed concern that if the community doesn't approve of the artwork, then they will take it to the Board of Supervisors. Director of Cultural Affairs Richard Newirth agreed with Ms. Manton's concern for the commissioning of quality work, but questioned whether this is the appropriate time in which to fight that battle. Mr. Newirth stated that the Commission should assert its authority for citywide projects, but perhaps it should allow the community to have a stronger voice in neighborhood projects.

Ms. Macneil stated that the Commissioners have three options: 1. Approve the proposal as is; 2. Approve the artist team to work on revising the proposal with the community and architect; or 3. Start the selection process over with a new selection panel and a new Request for Qualifications. Ms. Manton stated that artists are often resistant to make changes to their original proposals.

Motion: Motion to approve the Selection Panel recommendation of the artist team Jon Rubin and Jim Goldberg to create a work of art for the Minnie and Lovie Ward Recreation Center subject to interaction with the community, client and architects.
Moved: Stermer/Wilsey

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with the artist team Jon Rubin and Jim Goldberg to commence development of a design for a work of art for the Minnie and Lovie Ward Recreation Center subject to interaction with the community, client and architects and subject to a 60 day review, for an amount not to exceed $5,000.
Moved: Stermer/Solomon

5. **Rochambeau Playground**
Project Manager Tonia Macneil presented the artwork proposal by artist Johanna Poethig for the renovated Rochambeau Playground, as recommended by the Rochambeau Playground selection panel. Ms. Macneil stated that the Rochambeau Playground is small and is located on 25th Avenue. Ms. Macneil added that there are two planting areas and the walk-way which are most suitable for artwork and explained that Johanna Poethig's proposal is to create and install two three-foot columns that have tiles which feature drawings of the various sports that are played in that playground. The columns will be topped with ball forms fabricated from glass tiles. Commissioner Solomon stated that she found the columns uninteresting as sculpture and she would prefer to see fantasy functional benches and decorative walls.

Motion: Motion to approve the Selection Panel recommendation of the proposal by Johanna Poethig to create a work for art for the renovated Rochambeau Playground.
Moved: Stermer/Wilsey

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with Johanna Poethig to complete design development, fabricate, transport and install a work of art for the Rochambeau Playground for an amount not to exceed $16,000.
Moved: Wilsey/Stermer

6. **Laguna Honda Hospital**
Program Manager Susan Pontious presented artwork by Chenonae Kim whom is selected to create work for the Aqua Therapy Center at Laguna Honda Hospital, as recommended by the selection panel. Ms. Pontious stated that the Aqua Therapy Room has 17' by 40' walls where tile can be installed and that the project has a budget of $15,000 for design and construction of the artwork. Ms. Pontious presented slides of Chenonae Kim's past work and stated that some of her work is currently on view at Brian Gross Gallery. Chenonae Kim's works are colorfully painted geometrical compositions ranging from miniature to large-scale wall installations. She created site-specific murals for the UCLA Hammer Museum in Los Angeles as part of the Hammer Project Series in 2000. Another recent project includes a glass entry wall for the Chicago Police Department. Ms. Pontious reported that the selection panel was confident that Chenonae Kim would be able to work within the project budget and with the site in a way that would not compromise her artistic style. Ms. Pontious reported that Chenonae Kim has been provided with a palette of available tile colors upon which she will base her design.

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Chenonae Kim for an amount not to exceed $15,000 for design and construction supervision of tile walls in the Aqua Therapy Center at Laguna Honda Hospital.
Moved: Solomon/Wilsey

7. **Moscone Center Expansion Project**
Public Art Program Director Jill Manton reported on status of the Diller + Scofidio artwork for the Moscone Center Expansion Project. Ms. Manton stated that fabrication work, which is being done at Olson Metals, is 20% complete and the expected date of installation is mid-February. Ms. Manton added that the mechanical engineer Pol-X West has inspected the facility and progress of the work and was impressed with the quality of the work. The LED fabrication by Multi-Media is now 80% complete. The LED will be tested at the Multi-Media shop rather than on site at the Moscone Center. Ms. Manton reported that the Moscone Project Management paid to have a peer panel review the armature and track design and installation plans. This panel's questions were successfully addressed by the Commission's engineer Pol-X West. Ms. Manton said that the only outstanding issue is the pending dispensation of the State Board of Equalization regarding the payment of sales tax. Ms. Manton received notification that the State Board of Equalization needs an additional 30 days to review the brief that was submitted last month.

8. **Southeast Water Pollution Control Plant**
Public Art Program Director Jill Manton stated that the Commissioners had given very specific critical feedback regarding Victor Zaballa's proposal for the Southeast Water Pollution Control Plant. Project Manager Kristen Zaremba added that the artist was upset when he received this feedback because he had worked closely with the staff at the PUC and felt that his proposed artwork was a "nice fit." Ms. Manton stated that the staff tried to mediate a resolution between the aesthetic direction of the Commission, the artist's design intent and integrity, and the PUC staff's expectations and anticipation regarding the content and components of the piece. Ms. Zaremba presented a drawing of the most current design for the tile wall. The tile artwork, to be located at the entry way of the Southeast Water Pollution Control Plant, has been modified to include several ribbons or bands of brightly colored mosaic tiles featuring aquatic creatures. This was in response to the Commission's rejection of the extruded mosaic sea creatures. While the Commission had also suggested the deletion of the brightly colored acrylic birds, Ms. Zaremba stated that the PUC staff is particularly fond of the birds and they are eager to have the birds included in the project. Ms. Manton pointed out that this artwork would be the only color in very bland environment and stated that the bird design will be further addressed at a future meeting.

9. **Ocean Avenue / Muni K-Line Project and Public Art Master Plan**
Program Manager Kristen Zaremba and Public Art Program Director Jill Manton reported on the status of the Ocean Avenue/Balboa Park Station Area Public Art Master Plan. Ms. Zaremba distributed to the Commissioners a copy of the draft of this plan that the Public Art Program has been working on for the last two years. Ms. Zaremba added that the Ocean Avenue/Balboa Park Station Area Public Art Master Plan has been funded by Muni K-Line with any remaining funds to be used for a public artwork. Ms. Manton stated that once the Commissioners review the plan, staff would welcome any feedback. Commissioner Guggenheim inquired if the purpose of this plan is to help educate the community. Ms. Zaremba replied that this plan would be a tool for the community to use in order to advocate for certain types of artwork. Ms. Manton pointed out that credit should be given to Ms. Zaremba for her large role in assembling the content and design of the plan. Ms. Zaremba stated that she hopes to distribute the final document next month.

10. **New Business**

11. **Old Business**

12. **Adjournment**
As there was no further business, the meeting was adjourned at 5:00 p.m.

Submitted by Jennifer Lovvorn, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs, 12/27/02

12/12/02

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SAN FRANCISCO ARTS COMMISSION

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VISUAL ARTS COMMITTEE

Wednesday, January 15. 2003

3:00 p.m.

25 Van Ness Avenue, Suite 70

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AGENDA

1. **Consent**
   1. **Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with Robert F. Bailey, Structural Engineer for construction drawings for the rehabilitation of the Portals of the Past Monument in Golden Gate Park for an amount not to exceed $20,000.
   2. **Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with John Griswold of Griswold and Associations for the conservation of the bronze elements on the James A. Garfield Monument in Golden Gate Park for an amount not to exceed $30,000.

2. **Gallery**
   Rupert Jenkins
   Gallery Report

Motion: Motion to approve the following artists for gallery exhibitions March -May 2003: Paul Mullins,

Karina Skvirsky, Lee Walton, Tim Kelley, and Jona Frank, curated by Leah Modigliani.

3. **Collections**
   Debra Lehane
   Collections Report

4. **Minnie and Lovie Ward Recreation Center**
   Tonia Macneil
   Project Update

5. **Laguna Honda Hospital**
   Susan Pontious
   Project Update

   Motion: Motion to approve Merle Axelrad Serlin final designs for three fabric collages.

   Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with the artist for an amount not to exceed $47,000 for fabrication and transportation of three fabric collages, entitled Bay Area Foothills, Cliffs at Land's End, and Marin Headlands for installation at Laguna Honda Hospital.

6. **Moscone Center Expansion Project**
   Jill Manton
   Project Update

7. **New Business**

8. **Old Business**

9. **Adjournment**

12/12/02

[ACCESSIBILITY INFORMATION | Visual Arts Committee Index | Meetings Index]

SAN FRANCISCO ARTS COMMISSION

70.95
15/03

VISUAL ARTS COMMITTEE

Wednesday, January 15, 2003

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present

Stanlee Gatti, Ralph Guggenheim, Barbara Stauffacher Solomon, Dugald Stermer; Absent: Dede Wilsey.

Staff Present

Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Natasha Garcia-Lomas, Rupert Jenkins, Debra Lehane, Jennifer Lovvorn, Tonia Macneil, Jill Manton, Judy Moran.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:05 p.m.

1. **Consent**
    1. Motion to authorize the Director of Cultural Affairs to enter into contract with Robert F. Bailey, Structural Engineer for construction drawings for the rehabilitation of the Portals of the Past Monument in Golden Gate Park for an amount not to exceed $20,000.
    2. Motion to authorize the Director of Cultural Affairs to enter into contract with John Griswold of Griswold and Associations for the conservation of the bronze elements on the James A. Garfield Monument in Golden Gate Park for an amount not to exceed $30,000.

    Motion: Motion to move the consent calendar items.
    Moved: Stermer/Gatti

2. **Gallery**
Gallery Director Rupert Jenkins began his report by requesting that the Committee revisit the tabled exhibition proposal from the December 2002 Visual Arts Committee meeting. Commissioner Stermer stated that although he was initially reluctant to approve "Exhibition Game," he has since decided to change his vote to move in favor of this proposed exhibition. He added that since meeting with Mr. Jenkins to discuss the gallery's programming, he recognizes that - while the quality might be debatable - it is appropriate for the gallery to exhibit new and challenging works by young, local artists who are still experimenting with ideas and technique. Mr. Jenkins stated the importance of clarifying the role that the Commissioners play with regard to programming especially in light of the fact that the gallery is currently forming an Exhibitions Committee. Mr. Jenkins welcomed the Commissioners to attend the Exhibition Committee meetings and added that with this new committee the gallery will be working on programming further ahead of time. He stated that this will allow sufficient time for the Commissioners to be apprised of proposals for upcoming guest curated exhibitions well in advance. Commissioner Gatti stated that he would like to know more about the guest curators when proposals are presented. Mr. Jenkins stated that he intends to provide this information thus allowing the Commissioners to assess the curators based on their professional experience. Commissioner Stermer concluded the discussion by voicing his support of the gallery's role to present risky work.

    Motion: Motion to approve the following artists for gallery exhibitions March - May 2003: Paul Mullins, Karina Skvirsky, Lee Walton, Tim Kelley, and Jona Frank, curated by Leah Modigliani.
    Moved: Stermer/Solomon

3. **Collections**
Civic Art Collections Director Debra Lehane reported that she and Commissioner Solomon recently met with representatives of the Hayes Valley Neighborhood Parks Group and their architect to discuss the design for the Koshland Park Peace Wall. Ms. Lehane noted that the group had taken many of the Commissioners' recommendations into consideration when reworking the design for the wall. Ms. Lehane reported that while the new design is still somewhat linear, it is not as static as the original proposed layout. Commissioner Solomon stated that she was very impressed by the community's tiles that the lead artist, Justine Tatarsky, had selected and recommended to the group that the tile work of Ms. Tatarsky be integrated into the design along with the community's tiles instead of being laid out in separate areas. Ms. Lehane reported that the Hayes Valley Neighborhood Parks Group may be ready to present the new design at the Visual Arts Committee meeting in February.

    Ms. Lehane also reported on the status of a number of projects: 1. The next restoration project will be the "Portals of the Past," a doorway near Lloyd's Lake in Golden Gate Park installed in 1909. The funding to date which will cover the structural engineering fee of "Portals of the Past" is $36,000 from the State of California and the Recreation and Parks Department has committed $100,000 from Proposition J Funds.

2. Ms. Lehane is working with the Golden Gate Park Concourse Authority concerning the monuments that surround the music concourse area. The construction of the underground parking area will require that some works be relocated and some protected in place. In the coming months, the VAC will be provided more information on the project and which monuments will require approvals from the Arts Commission. 3. Ms. Lehane hopes to resolve the site for the Anza/Carlos project. Director of Cultural Affairs Richard Newirth will be meeting with the new Board of Supervisors President Matt Gonzalez on January 24th. At that time he intends to discuss the project status with the Supervisor.

4. **Minnie and Lovie Ward Recreation Center**
Project Manager Tonia Macneil reported on the status of the artwork proposal for the Minnie and Lovie Ward Recreation Center. Ms. Macneil stated that the artist team and architects have met to consider alternatives to the current placement of the art. Ms. Macneil reported that the architects still oppose the idea of integrating the artwork into the design of the building. She added that the artists have been flexible and open to the process of working with both the community and the architects. Ms. Macneil stated that the artist team, the community representatives and architects will meet at the end of January. Ms. Macneil explained that due to the holidays the modified design will not be ready to present by the 60 day deadline.

5. **Laguna Honda Hospital**
In Program Manager Susan Pontious's absence, Program Manager Judy Moran presented the final designs for the artwork proposal by artist Merle Axelrad Serlin for Link Lobby at Laguna Honda Hospital. Ms. Moran displayed the three watercolor illustrations upon which the artist's fabric collages will be based. These proposed designs feature various Northern California landscapes and are entitled Bay Area Foothills, Cliffs at Land's End, and Marin Headlands. Ms. Moran explained that the artist sews together tiny slivers of fabric to construct her images which appear very painterly and exquisite. Ms. Moran added that the final pieces would be rather large in scale and would be displayed behind Plexiglas for protection.

Motion: Motion to approve Merle Axelrad Serlin final designs for three fabric collages.
Moved: Gatti/Stermer

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with the artist for an amount not to exceed $47,000 for fabrication and transportation of three fabric collages, entitled Bay Area Foothills, Cliffs at Land's End, and Marin Headlands for installation at Laguna Honda Hospital.
Moved: Stermer/Solomon

6. **Moscone Center Expansion Project**
Public Art Program Director Jill Manton reported on the status of the Diller + Scofidio artwork for the Moscone Center Expansion Project. Ms. Manton stated that fabrication of the armature and track, which is being done at Olson Metals, is 60% complete and the expected date of installation is mid-February. She added that the LED screen is to be tested at the Multi-Media shop in Rancho Cordova and the expected date of installation is mid-March. Ms. Manton also reminded the Commissioners that Pol-X West was not able to install the armature and track as originally budgeted because the firm accepted a more lucrative contract. The Moscone General Contractor Hunt Construction did not want to assume the liability of installing the track and armature if they were not fabricating it. Ultimately, the fabrication and installation were given to Hunt's subcontractor. At this juncture, the art project lost control of its budget as a result of the higher cost estimate given by Hunt. She added that, although Moscone could have stopped the project due to the additional costs, they have on the contrary been supportive and have rescued the project. Ms. Manton also reported that Diller + Scofidio continue to work on ideas for the LED text for the interior of the building. She explained that Diller + Scofidio are interested in creating a kinetic word sculpture which would extract random words from an ongoing source of news data. Commissioner Guggenheim remarked that he found the idea of using streaming data very interesting. Ms. Manton added that Diller + Scofidio have been working with New York-based artist Ben Rubin from Ear Studios on this project and have

recently given him a larger role in the creation of the text. With Ben Rubin, Diller + Scofidio would like to approach Google to inquire whether Google would provide a data-stream of text for the LED panels. Diller + Scofidio also plan to apply for a $15,000 - $30,000 research grant from Google to support this aspect of the project which may need to be submitted through the Arts Commission. Director of Cultural Affairs Richard Newirth inquired what Diller + Scofidio would use if Google does not support the project. Ms. Manton stated that the artists would use the scrolling text that they had designed as part of the original proposal. Ms. Manton concluded her report by noting that Metropolis Magazine is interested in writing about the Diller + Scofidio project.

7. **New Business**

8. **Old Business**
As an item of old business, Project Manager Nina Dunbar gave an update on the Union Square project. Ms. Dunbar reported that granite for the sculpture bases has been delivered to San Francisco and that one area of one of the granite sections has some naturally occurring discoloration. Ms. Dunbar and other members of the Union Square construction team reviewed the discoloration at the site and determined that it was not significant enough to reject the entire piece. Ms. Dunbar also reported that the replacement electrical junction boxes for the sculptures arrived yesterday, but the fabricator sent only three instead of the needed four. The sculptures are scheduled for installation in early March due to previously planned activities in the Square scheduled for February.

As an additional item of old business, Public Art Program Director Jill Manton reported that the attorney for the Academy of Sciences has verified that there are art enrichment funds for their upcoming renovation work. Ms. Manton added that she will be meeting with their representatives at the end of the month and will report on the details in the next Visual Arts Committee meeting.

Ms. Manton also announced that she had recently been elected to the council of the Public Art Network and would be attending a planning meeting in Washington, D.C. to prepare for the upcoming annual conference.

9. **Adjournment**
As there was no further business, the meeting was adjourned at 3:44 p.m.

Submitted by Jennifer Lovvorn, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs, 1/24/03

1/24/03

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

Wednesday, March 19, 2003

3:00 p.m.

25 Van Ness Avenue, Suite 70

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AGENDA

1. **Consent**
    1. Motion to authorize the Civic Art Collection Program Director as agent to conduct negotiations, execute and submit all documents for grants from the State of California Department of Parks and Recreations for restoration of the Portals of the Past Monument in Golden Gate Park.
    2. Motion to approve Boom Town, six designs by artist Kara Maria, for the Art on Market Street Kiosk Poster Series 2003, to be installed in 24 kiosks along Market Street, from May 16 to August 14, 2003.
    3. Motion to approve the mural design by Susan Cervantes at 100 Alemany Street (Farmers Market) funded by Neighborhood Beautification.
    4. Motion to approve the mural design by Khalil Bendib, Said Nuseibeh, and Fayeq Oweis, Ph.D. at 20 Jones Street funded by Neighborhood Beautification.
    5. Motion to approve the mural design by Josef Norris on the side of the Performing Arts Garage at

the corner of Fulton and Gough Streets funded by The San Francisco Arts Commission Cultural Equity Grants Program.

6. Motion to approve tactile signage/mural for the Wawona Club House done by sight impaired and deaf youth.

2. **Gallery**
Rupert Jenkins
Gallery Report

3. **Collections**
Debra Lehane

Presentation: Koshland Park Project

Motion: Possible motion to approve the design of the Peace Wall project for Koshland Park.

Proposed gifts to the collection report
Discussion of proposed gifts Peace Angel and a memorial to David Brower titled Spaceship Earth.

Motion: Motion to accept the recommendation of the staff committee to decline the gifts.

Report on collections activities

4. **Branch Library Improvement Program**
Judy Moran
Presentation of preliminary proposal by artist Scott Donahue, as recommended by the Richmond Branch Community Artist Selection Panel for the renovated Richmond Branch Library.

Motion: Motion to approve with stipulations the preliminary proposal for two sculptures by artist Scott Donahue to be installed in the landscaping for the renovated Richmond Branch Library.

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract in an amount not to exceed $36,000 with Scott Donahue for design development, fabrication and installation of two sculptures for the Richmond Branch Library.

5. **23rd and Treat Park and Clubhouse**
Judy Moran
Presentation of completed mosaic tiles by artist Isis Rodriguez to be installed on retaining walls at the 23rd and Treat Park and Clubhouse.

Motion: Motion to approve the final mosaic tile artworks by Isis Rodriguez to be installed on retaining walls at the 23rd and Treat Park and Clubhouse.

6. **Rochambeau Playground**
Tonia Macneil
Presentation of revised proposal by Johanna Poethig in fulfillment of Design Development for artwork at Rochambeau Playground.

Motion: Motion to approve final design for artwork by Johanna Poethig for Rochambeau Playground.

7. **Helen Wills Playground**

Tonia Macneil
Presentation of Selection Panel recommendation for artwork at Helen Wills Playground.

Motion: Motion to approve the Selection Panel's recommendation of artist Amy Blackstone to implement her art proposal for Helen Wills Playground with modifications.

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract in an amount not to exceed $33,000 with Amy Blackstone for implementation of her artwork proposal for Helen Wills Playground.

8. **Ocean View Recreation Center**
   Tonia Macneil
   Project update

9. **Union Square**
   Nina Dunbar
   Project update regarding installation of artwork

10. **Recreation and Park Bond Projects: Coffman Pool**
    Kristen Zaremba
    Project update and presentation of artist finalists

    Motion: Motion to approve the following artists as finalists for the Coffman Pool Public Art Project, and to pay each artist/team an honorarium of $500 for development of a proposal: Scott Donahue, Sheila Ghidini, John King and Regina Case, Horace Washington (Steve Gillman and Katherine Keefer, alternate).

11. **Moscone Center Expansion Project**
    Jill Manton
    Project update

12. **Octavia Boulevard Streetscape Project**
    Jill Manton
    Report on Status of Public Art Selection Process

13. **New Business**

    Ocean Avenue / Balboa Park Area Public Art Master Plan
    Kristen Zaremba
    Staff presentation of the final public art master plan document

    Recreation and Park Department Bond Projects
    Tonia Macneil
    Staff presentation of guidelines for Selection of Artwork for the Recreation and Park Department Bond Projects

14. **Old Business**

15. **Adjournment**

3/13/03

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

Wednesday, March 19, 2003

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present

Ralph Guggenheim, Barbara Stauffacher Solomon, Dugald Stermer, Dede Wilsey; Absent: Stanlee Gatti.

Staff Present

Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Rupert Jenkins, Jennifer Lovvorn, Tonia Macneil, Jill Manton, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:09 p.m.

1. **Consent**
   1. Motion to authorize the Civic Art Collection Program Director as agent to conduct negotiations, execute and submit all documents for grants from the State of California Department of Parks and Recreations for restoration of the Portals of the Past Monument in Golden Gate Park.
   2. Motion to approve Boom Town, six designs by artist Kara Maria, for the Art on Market Street Kiosk Poster Series 2003, to be installed in 24 kiosks along Market Street, from May 16 to August 14, 2003.
   3. Motion to approve the mural design by Susan Cervantes at 100 Alemany Street (Farmers Market) funded by Neighborhood Beautification.
   4. Motion to approve the mural design by Khalil Bendib, Said Nuseibeh, and Fayeq Oweis, Ph.D. at 20 Jones Street funded by Neighborhood Beautification.
   5. Motion to approve the mural design by Josef Norris on the side of the Performing Arts Garage at the corner of Fulton and Gough Streets funded by The San Francisco Arts Commission Cultural Equity Grants Program.
   6. Motion to approve tactile signage/mural for the Wawona Club House done by sight impaired and deaf youth.

   Motion: Motion to move the consent calendar items.
   Moved: Stermer/Solomon

2. **Gallery**
   Gallery Director Rupert Jenkins reported that the Gallery just held its first Advisory Board retreat, which was held at the Green Gulch Zen Center. The Gallery Board and staff discussed fundraising, programming and marketing. The 2003 fundraiser is tentatively scheduled for November 7, 2003. One outstanding programming initiative was to commission an annual juried project by emerging curators. This idea will be developed along the lines of the annual Construct show, and will be presented at a future Visual Arts Committee meeting. Regarding marketing, Mr. Jenkins reported that a strategy to link the three exhibition sites together by signage, exhibitions, and events is a priority.

   Mr. Jenkins continued his report by announcing the upcoming City Hall exhibition "Aging in America" by photojournalist Ed Kashi. The project is being produced in conjunction with Fifty Crows Gallery and the Berkeley Art Museum. Mr. Jenkins added that a book of the work in the exhibition will be published in September.

   Mr. Jenkins concluded his report by announcing that "Exhibition Game" opens at 401 Van Ness on Friday, March 28. He invited the Commissioners to attend a reception for the show on that evening, 6 - 8 pm.

3. **Collections**
   Barbara Wenger from the Hayes Valley Neighborhood Parks Group reported on the progress that had been made on the design for the Koshland Park Peace Wall. Ms. Wenger explained that the Hayes Valley Neighborhood Parks Group had hired an architect, Sean Gorman, to create an integrated design for the Peace Wall tiles. Ms. Wenger stated that she and Mr. Gorman met with

Commissioners Guggenheim and Solomon. Ms. Wenger noted that Mr. Gorman took many of the Commissioners' recommendations into consideration when reworking the design for the layout of the tiles.

Mr. Gorman presented a schematic drawing of the new design and a photo-collage representation of smaller sections of the design. Mr. Gorman noted that in the new layout the lead artist's larger tile panels had been removed so that the design would reflect a more random display and a flowing sight line. Mr. Gorman stated that the lead artist's smaller tiles would be interspersed among the other tiles in the new design and also used as punctuation at the ends of various sections of wall. He stated that the wall would be finished in a solid color with smooth gray stucco before the tiles are installed. Mr. Gorman stated that half-inch raised bronze lettering would be used for the wall's signage and credits.

Commissioner Stermer stated that the new layout is very pleasant and quite an improvement. Commissioner Guggenheim added that the photo-documention helped to make the presentation clear and that he likes Mr. Gorman's design.

Motion: Motion to approve the design of the Peace Wall project for Koshland Park
Moved: Stermer/Solomon

The following motion regarding the proposed gifts Peace Angel and a memorial to David Brower titled Spaceship Earth was continued.
Motion: Motion to accept the recommendation of the staff committee to decline the gifts.

4. **Branch Library Improvement Program**
Public Art Program Director Jill Manton presented the preliminary proposal for the renovated Richmond Branch Library by artist Scott Donahue, as recommended by the Richmond Branch Community Artist Selection Panel. Ms. Manton reported that the Richmond Branch is the first of six libraries that will be newly constructed and/or are undergo renovation. For these projects the Public Art Program undertook a very labor-intensive outreach in order to create a quality pool of pre-qualified artists. Ms. Manton explained that the panel selected Scott Donahue's proposal but with the stipulation that the artist alter certain aspects of the proposed artwork Specifically, the panel felt that the concrete foundation shapes on which the circular convex bronze topographical maps are set were too massive and bowl-like. Commissioners Stermer and Solomon both stated that they liked the shape of the bollards. Commissioner Wilsey stated that their shape seems very appropriate for the site. Ms. Manton added that the jeweled ceramic insets which are to be set into the bronze maps may be too vulnerable and may need to fabricated in a more durable material. The artist is currently exploring various materials for creating the insets. Commissioner Guggenheim suggested that recessing the ceramic insets might be considered as well.

Motion: Motion to approve the preliminary proposal for two sculptures with possible change to the jeweled ceramic insets by artist Scott Donahue to be installed in the landscaping for the renovated Richmond Branch Library.
Moved: Stermer/Wilsey

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract in an amount not to exceed $36,000 with Scott Donahue for design development, fabrication and installation of two sculptures for the Richmond Branch Library.
Moved: Wilsey/Stermer

5. **23rd and Treat Park and Clubhouse**

Public Art Program Director Jill Manton presented both slides and samples of the completed mosaic tiles by artist Isis Rodriguez to be installed on retaining walls at the 23rd and Treat Park and Clubhouse. Ms. Manton stated that although Isis Rodriguez is new to the Public Art Program, she received guidance on this project from Ruth O'Day who is a more experienced public artist. Ms. Manton added that the tiles reflect Ms. Rodriguez's drawing style that often features cartoon-like characters.

Motion: Motion to approve the final mosaic tile artworks by Isis Rodriguez to be installed on retaining walls at the 23rd and Treat Park and Clubhouse.
Moved: Stermer/Wilsey

6. **Rochambeau Playground**
Project Manager Tonia Macneil presented the revised proposal by Johanna Poethig in fulfillment of the design development for the artwork at Rochambeau Playground. Ms. Macneil explained that due to the vulnerability of the sculpture in the initial design, the artist altered the proposal to include only two columns on 30-inch bases with heights of 7.5 and 8.6 feet, respectively. This modification places the most vulnerable part of the sculpture above reach. Ms. Macneil introduced Johanna Poethig who passed around examples of the multi-glazed tiles that will be used on the base. The tiles will have various drawings and images that reference the sports that are played at this site. Ms. Poethig stated that she is interested in creating an interesting texture on the surface of the tiles. Commissioner Stermer stated that the revised design is very successful and that he likes the scale.

Motion: Motion to approve final design for artwork by Johanna Poethig for Rochambeau Playground.
Moved: Stermer/Wilsey

7. **Helen Wills Playground**
Project Manager Tonia Macneil presented the proposal for artwork by artist Amy Blackstone, as recommended by the Helen Wills Playground Artist Selection Panel. Ms. Macneil stated that the current Helen Wills Clubhouse is being demolished and replaced. Because the architectural design was so far along when the artist opportunity was identified, the artwork site is limited to a specific location on the second level boardwalk and the artist was directed to make work that would be vertical and open at the base. Ms. Macneil explained that Amy Blackstone proposed to create four steel cylinder sculptures with cutout shapes that reference a motif of the four elements. She added that the backside of the cutout metal will have a sheet of colored plastic so that the negative space will cast a tinted light. Ms. Macneil stated that the artist is still exploring how the color backing will work. Public Art Program Director Jill Manton stated that the Artist Selection Panel members had suggested varying the scale and height of the cylinders. They agreed that the proposed animal shapes on the top of each sculpture were too cute and they asked the artist to redesign those details. Commissioner Stermer stated that the cutout pattern looks like lace from far away, and may not be effective from a distance. Because the artist's proposal looked very different in material treatment from her past work, Ms. Macneil suggested that the Commissioners look at slides of the artist's past work. Ms. Macneil presented slides of the artist's work in Tutubi Park. Commissioner Wilsey stated that the work looks very whimsical as opposed to the proposal for the Helen Wills Playground. Based on the artist's past work, Ms. Macneil suggested that the Commissioners direct staff to enter into a design development contract. Commissioner Stermer stated that the slides were helpful to better understand how the artwork would look.

Motion: Motion to approve the Selection Panel's recommendation of artist Amy Blackstone to

implement her art proposal for Helen Wills Playground with modifications.
Moved: Stermer/Wilsey

Motion: Motion to authorize the Director of Cultural Affairs to enter into a contract in an amount not to exceed $5,000 with Amy Blackstone to develop a design of her artwork proposal for Helen Wills Playground.
Moved: Wilsey/Stermer

8. **Ocean View Recreation Center**
This project update was continued.

9. **Union Square**
Project Manager Nina Dunbar reported on the successful installation of the R.M. Fischer artwork at Union Square. Ms. Dunbar stated that lights are shining more brightly than they are intended to, but this problem will be corrected when the diffusers are installed. Ms. Dunbar added that two of the lamps are collecting water, which will also soon be corrected. Public Art Program Director Jill Manton stated that the sculptures have a strong presence and they add a nice counterpoint to the square. Ms. Manton added that Ferragamo will be hosting a reception for the artwork on Monday, April 7 after the Full Commission meeting. The reception will be followed by an illumination ceremony and dedication at 6:30 p.m. to be attended by the Mayor.

10. **Recreation and Park Bond Projects: Coffman Pool**
Project Manager Kristen Zaremba began her report on the Coffman Pool project by circulating photographs of the site. Ms. Zaremba explained that the pool is in good condition, but the building is being replaced. Ms. Zaremba stated that the community has been very involved in the process of redesigning the building and are now very interested and involved with the Public Art process. She added that the architects are excited to work with the artists. Ms. Zaremba reported that the selection panel met and chose the finalists for the project from the Recreation and Park Bond Projects Pre-Qualified Pool. The finalists are: Scott Donahue, Sheila Ghidini, John King and Regina Case, Horace Washington (Steve Gillman and Katherine Keefer, alternate). Ms. Zaremba stated that she is hoping to see a variety of proposals from these artists.

Motion: Motion to approve the following artists as finalists for the Coffman Pool Public Art Project, and to pay each artist/team an honorarium of $500 for development of a proposal: Scott Donahue, Sheila Ghidini, John King and Regina Case, Horace Washington (Steve Gillman and Katherine Keefer, alternate).

11. **Moscone Center Expansion Project**
Public Art Program Director Jill Manton reported on the status of the Diller + Scofidio project. Ms. Manton stated that the armature is installed and looks great. She added that there is a problem with the both the track and the wheels. Pol-X West has proposed ways in which this can be corrected, but working on-site will be difficult. Ms. Manton stated that the Multimedia screen is almost complete and she will be inspecting it at the beginning of April. Ms. Manton added that she will be presenting this project at the Cyber Arts Festival in Boston where she has been invited to speak.

12. **Octavia Boulevard Streetscape Project**
Public Art Program Director Jill Manton reported on the status of the public art selection process for the Octavia Boulevard Streetscape. Ms. Manton explained that the selection panel met to review the submitted proposals and rejected all three. The panel was interested in certain aspects of two of the proposals, and they asked Wang Po Shu and Jefferson Mack to submit revised

proposals. Related to the failure of the proposals to win the support of the panelists, Ms. Manton stated the Public Art Program is currently working with an outside consultant to examine its artist selection procedures which will include how we communicate the role of the community in the process. Commissioner Solomon stated that she thinks it's a good idea for the program to do this sort of investigation. Ms. Manton added that she will report on the results and action plans once the work is complete.

13. **New Business**

Ocean Avenue / Balboa Park Area Public Art Master Plan
Project Manager Kristen Zaremba reported that the final public art master plan document is almost complete. Ms. Zaremba stated that the final draft will be complete and sent via mail to the Commissioners before the next Visual Arts Committee meeting.

Recreation and Park Department Bond Projects
Project Manager Tonia Macneil reported that the Public Art Program staff has been working on new guidelines for the selection of artwork for the Recreation and Park Department Bond Projects. Ms. Macneil stated that these new guidelines are a response to the impending City budget cuts and the need to streamline administrative procedures. Ms. Macneil explained that the new guidelines will be distributed to the Commissioners in the near future and will be placed on an upcoming Visual Arts Committee agenda. She added that the staff hopes that the Commissioners will give approval of these guidelines.

Sculpture in the City Publicity Campaign
Project Manager Susan Pontious announced that in addition to the R.M. Fischer reception at Ferragamo, this event inaugurates the Public Art Program's publicity campaign that will bring visibility to various new public sculptures around San Francisco. The following events are being planned: on May 8 there will be an event for the new artwork at the Zoo; in early June there will be an event for the artwork at the Airport; in July there will be an event for the new artwork at the Moscone Center; and in September there will be an event for the Arneson sculpture. Ms. Pontious stated that the publicity is being handled by Brown & Collins who bring special resources like the support of Ferragamo and Berggruen Gallery. She added that each of these events will have an individual mailing similar to "Art Takes Flight" and that Brown & Collins are handling the press list.

14. **Old Business**

15. **Adjournment**
As there was no further business, the meeting was adjourned at 4:45 p.m.

Submitted by Jennifer Lovvorn, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs, 3/28/03

3/28/03

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

Wednesday, April 16, 2003

3:00 p.m.

25 Van Ness Avenue, Suite 70

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AGENDA

1. **Consent**
    1. Motion to enter into contract with Genevieve Baird of Baird/Reif Art Conservation for maintenance of the Monuments on Market Street for an amount not to exceed $25,000.
    2. Motion to enter into contract with Architectural Resources Group for the restoration of the Portals of the Past monument in Golden Gate Park for an amount not to exceed $191,000.
    3. Motion to approve the design of a bronze plaque to mark the Russian Hill Cemetery to be given by

the United Humanitarian Mission with support from the Ministry of Culture of the Russian Federation.

4. Motion to approve the following pool of arts professionals (names to be provided at the meeting) to serve on upcoming panels for the Ocean Avenue Streetscape Project, the second Recreation and Park Department Artist Pool, Hamilton Pool and Recreation Center, and SOMA Recreation Center.

2. **Gallery**
   Rupert Jenkins
   Gallery Report

3. **Collections**
   Debra Lehane

   Proposed gifts to the collection report
   Discussion of proposed gifts Peace Angel and a memorial to David Brower titled Spaceship Earth.

   Motion: Motion to accept the recommendation of the staff committee to decline the gifts.

   Temporary Art Installation for Union Square
   Talking Chair for Union Square Proposal by Donna Schumacher

   Motion: Motion to approve the concept for the temporary art installation for Union Square titled Talking Chair for Union Square for Summer 2003 subject to technical review and approval by the appropriate agencies.

   Update on relocation of Juan Bautista de Anza and King Carlos III sculptures.

   Motion: Possible motion to approve alternate location for monuments.

4. **Visitacion Valley Club House - Final Design**
   Nina Dunbar

   Motion: Motion to approve Victor Zaballa's final designs for the Visitacion Valley Clubhouse.

5. **Union Square Project Completion**
   Nina Dunbar
   Report on the completion and dedication of "Union Square Colonnade."

   Motion: Motion to accept R.M. Fischer's work, "Union Square Colonnade" into the Civic Art Collection.

6. **Octavia Boulevard Streetscape Project**
   Jennifer Lovvorn

   Motion: Motion to approve the Selection Panel's recommendation of the proposal by Wang Po Shu for the Octavia Blvd. public art project.

   Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with Wang Po Shu for the design development of his proposal for the Octavia Blvd. public art project for a total amount not to exceed $7,500.

7. **Recreation and Park Department Bond Projects**

Tonia Macneil
Staff presentation of guidelines for Selection of Artwork for the Recreation and Park Department Bond Projects

Motion: Motion to approve the guidelines for Selection of Artwork for the Recreation and Park Department Bond Projects.

8. **Proposed Change to the Art Enrichment Guidelines**
   Tonia Macneil
   Explanatory Document: Art Enrichment Guidelines with proposed changes

   Motion: Motion to approve the proposed change to the Art Enrichment Guidelines.

9. **New Business**

10. **Old Business**

11. **Adjournment**

4/10/03

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

Wednesday, April 16, 2003

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present

Barbara Stauffacher Solomon, Dugald Stermer, Dede Wilsey; Absent: Stanlee Gatti, Ralph Guggenheim.

Staff Present

Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Rupert Jenkins, Debra Lehane, Jennifer Lovvorn, Tonia Macneil, Judy Moran, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:05 p.m.

1. **Consent**
    1. Motion to enter into contract with Genevieve Baird of Baird/Reif Art Conservation for maintenance of the Monuments on Market Street for an amount not to exceed $25,000.
    2. Motion to enter into contract with Architectural Resources Group for the restoration of the Portals of the Past monument in Golden Gate Park for an amount not to exceed $191,000.
    3. Motion to approve the design of a bronze plaque to mark the Russian Hill Cemetery to be given by the United Humanitarian Mission with support from the Ministry of Culture of the Russian Federation.
    4. Motion to approve the following pool of arts professionals to serve on upcoming panels for new Public Art Projects commencing in 2003, including, but not limited to: Ocean Avenue Streetscape Project, Recreation and Parks 2003 Pre-Qualified Artist Pool, Hamilton Pool and Rec. Center, SOMA Rec. Center: Regina Almaguer, Public Art Curator/BART Consultant; Mike Blockstein, Ex-ED, Southern Exposure/Artist; Don Douglass, GSA Fine Arts Program; Courtney Fink, ED Southern Exposure; Donna Graves, Public Art Curator; Leslie Holzman, Public Art Coordinator, City of Oakland; Steve Huss, Public Art Program, Alameda County; Mark Johnson, Artist/Faculty, SFSU; Chris Johnson, California College of Arts & Crafts (CCAC); Leonard Hunter, Artist/Faculty, SFSU; Clara Kim, SFMOMA Associate Curator, New Langton Board Member; Marina McDougal, CCAC; Tara McDowell, Assoc. Curator, SFMOMA; Karen Moss, SFAI Walter McBean Gallery; Anna Nabokov, SFAI; Rachel Osajima, Artist/Curator, SF Craft and Folk Art Museum; Sabina Ott, SFAI Graduate Program Director; Mary Rubin, San Jose Public Art Program; Joe Sam, Artist; Saudi Sanchez, San Jose Public Art Program; Donna Schumacher, Artist/Architect; Moriah Ulinskas, Artist/Artists & Education Program Director, Southern Exposure; John Weber, SFMOMA; Lewis Watts, Artist/Faculty UC Berkeley.

    Motion: Motion to move the consent calendar items.
    Moved: Wilsey/Solomon

2. **Gallery**
Gallery Director Rupert Jenkins announced the upcoming City Hall exhibitions that open on Wednesday, May 7 with an artists' reception at 5:30 PM. The exhibitions will be on view through July 6. They are: "Something in Common," photographs by contemporary Chinese photographers, "War and Peace: An Afghan Journey," photographs by Pia Torelli, " Teen Posters: Safe Jobs for Youth!," "Where We Are Now: Teens in the Workplace," photographs by Rebecca Letz, and "Let Children Be Children: Lewis Wickes Hine's Crusade Against Child Labor." Three of these exhibitions coincide with the celebration of May as California's "Safe Jobs for Youth Month" and have been sponsored by the California Department of Industrial Relations, Commission on Health and Safety and Workers' Compensation among other funders. Mr. Jenkins requested that one of the Commissioners speak at the reception and added that he will follow up with them by email. Commissioner Stermer stated that he greatly admires the work of Lewis Hine.

3. **Collections**
Civic Art Collections Director Debra Lehane began her report by stating that the Arts Commission Civic Art Collection has recently been offered several gifts. To review these offers, Ms. Lehane organized a subcommittee which is made up of the following staff: Nancy Gonchar, Rupert Jenkins, Debra Lehane, Judy Moran, and Susan Pontious. Ms. Lehane stated that Earth Island Institute, who wishes to give the sculpture "Spaceship Earth," has already received support for this gift from the Board of Supervisors. The sculpture was commissioned by Powerbar founders Brian and Jennifer Maxwell in honor of the environmentalist David Brower. Ms. Lehane stated that the subcommittee felt that the sculpture is ostentatious and aesthetically awkward. Upon viewing the proposal for the sculpture, Commissioner Stermer stated that the piece does not do honor to the environment nor to David Brower, and he added that there is no aesthetic relationship between the figure and the globe.

    Ms. Lehane continued her report by stating that the subcommittee also reviewed a proposed gift to the Civic Art Collection entitled "Peace Angel." Ms. Lehane explained that the artist would like to place "Peace Angels" around the world. The artist's concept is to make these figurative angel sculptures from donated weapons and to place them in specific locations in various cities that are affected by gun violence. Ms. Lehane reported that the city prefers unique works of art and therefore the subcommittee generally recommends declining gifts that are part of a series. Ms. Lehane added that the subcommittee felt that the sculpture is aesthetically crude and doesn't convey nor inspire peace.

    Motion: Motion to accept the recommendation of the staff committee to decline the gift of Peace Angel.
    Moved: Solomon/Wilsey

Motion: Motion to accept the recommendation of the staff committee to decline the gift of a memorial to David Brower titled Spaceship Earth.
Moved: Wilsey/Solomon

Temporary Art Installation for Union Square: "Talking Chair" Proposal by Donna Schumacher
Ms. Lehane reported that a temporary art installation entitled "Talking Chair" by Donna Schumacher, which received funding from the Arts Commission's Cultural Equity Grants, has been proposed for approval by the Visual Arts Committee. "Talking Chair" would be installed in September 2003 and remain in Union Square through January 2004. Ms. Lehane added that she will be meeting with Union Square officials in order to create a policy for temporary installations at Union Square. Ms. Lehane explained that the artist proposed to mount a speaker on top of a pole that is pointed to a bench near the grass area. Due to the special design of the speaker, the soundtrack which consists of interviews with sales clerks from neighboring stores would only be heard by the person seated on the bench. The artist's concept is that the artwork would connect the people who work in Union Square with the shoppers. Commissioner Stermer stated that he finds the proposal appalling in that it assumes that all visitors to Union Square are shoppers. Commissioner Stermer added that he would prefer the sound of birds or surf. Commissioner Wilsey stated that the sound of the interviews would be cacophonous and that as a visitor to the Square, she prefers peace and quiet. Commissioner Solomon stated that the piece would be amusing if the sales clerks were able to say what they actually thought. Ms. Lehane pointed out that visitors to the Square had a choice to sit and listen to the piece or not. Because Ms. Lehane did not have the opportunity to hear the sound track and does not know what the content would be, she suggested that the artist be invited to present her proposal and bring a sample of the sound track. Commissioner Stermer stated that the artist is welcome to present her project to the Committee, but her proposal must be changed in response to the Commissioners' suggestions.

The following motion was continued:
Motion: Motion to approve the concept for the temporary art installation for Union Square titled Talking Chair for Union Square for Summer 2003 subject to technical review and approval by the appropriate agencies.

Update on relocation of Juan Bautista de Anza and King Carlos III sculptures.
Ms. Lehane reported that she has not yet met with a representative from the Recreation and Parks Department, but she is trying to locate an alternate site for the relocation of the Juan Bautista de Anza and King Carlos III sculptures. Ms. Lehane added that she will bring a new proposed location to the meeting next month.

The following motion was continued:
Motion: Possible motion to approve alternate location for monuments.

4. **Visitacion Valley Club House - Final Design**
Project Manager Nina Dunbar reported on the status of the Visitacion Valley Club House project. She explained that artist Victor Zaballa had originally provided poorly drawn plans of his final designs for the building's main entrance security gate and adjoining park entrance gate. The work was approved by the Committee in concept with the understanding that final shop drawings would be presented for approval prior to fabrication. Commissioner Solomon stated that the new drawings were much better. Ms. Dunbar also presented a material sample for the gate which was sandblasted metal with cut-out patterns. She explained that the client likes the metal sandblasted rather than painted with a bright color. Commissioner Solomon agreed that the metal should not be painted. Ms. Dunbar stated that the gate could be painted a taupe-gray to match the unpainted sample, but it could not be left unpainted due to maintenance concerns.

Motion: Motion to approve Victor Zaballa's final designs for the Visitacion Valley Clubhouse.
Moved: Wilsey/Solomon

5. **Union Square Project Completion**
Project Manager Nina Dunbar reported on the completion and dedication of "Union Square Colonnade" by R.M. Fischer. Ms. Dunbar began her presentation of slides of the individual pieces by stating that the sculptures were successfully installed. Ms. Dunbar added that the two lamps which were collecting water have been repaired. Ms. Dunbar reported that the reception for the artwork that was held at Ferragamo was a great success and was attended by Mayor Brown. She added that both Mayor Brown and Commissioner Gatti were greatly impressed by the project.

Motion: Motion to accept into the Civic Art Collection four light sculptures by R.M. Fischer titled Union Square Colonnade, 1999-2002, aluminum, stainless steel, granite, commissioned by the San Francisco Arts Commission for the Union Square Improvement Project.
Moved: Wilsey/Solomon

6. **Octavia Boulevard Streetscape Project**
Public Art Program Assistant Jennifer Lovvorn presented the proposal for the Octavia Boulevard Streetscape Project by artist Wang Po-Shu, as recommended by the Octavia Boulevard Artist Selection Panel. Ms. Lovvorn explained that this revised proposal called for the placement of human-scaled "observatory" scopes to be place on the pedestrian median at twelve to sixteen sites along the new Boulevard. The observatories have two standard designs: one for standing adults and one for wheelchair accessibility and children. The observatories contain kaleidoscopic lenses that refract the view of the passing cars. Ms. Lovvorn stated that the selection panel was concerned that the observatories be designed such that the lenses would not be vulnerable to vandalism. Ms. Lovvorn added that the selection panel was very impressed with the artist's concept of a socially interactive artwork that involves the pedestrians in viewing the traffic and involves the motorists in noticing that they are being observed.

Motion: Motion to approve the Selection Panel's recommendation of the proposal by Wang Po Shu for the Octavia Blvd. public art project.
Moved: Wilsey/Solomon

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with Wang Po Shu for the design development of his proposal for the Octavia Blvd. public art project for a total amount not to exceed $7,500.
Moved: Solomon/Wilsey

7. **Recreation and Park Department Bond Projects**
Project Manager Tonia Macneil presented the new proposed guidelines for the selection of artwork for the Recreation and Park Department Bond Projects. Ms. Macneil explained that these new guidelines are based on the agency's Art Enrichment Guidelines, but would establish substantially streamlined processes for projects with a project budget under $50,000 and would also somewhat streamline the administrative processes for larger budget projects. Ms. Macneil added that this document will not only provide consistency and clarity for Project Managers, but will also be a useful tool for the staff to explain the Public Art Program processes to community members. Commissioner Stermer agreed that the new guidelines will help the Public Art Program staff immensely.
Explanatory Document: Proposed Guidelines for the Selection of Artwork for the Recreation and Park Department Bond Projects

Motion: Motion to approve the guidelines for Selection of Artwork for the Recreation and Park Department Bond Projects.
Moved: Solomon/Wilsey

8. **Proposed Change to the Art Enrichment Guidelines**
Project Manager Tonia Macneil, acting on behalf of Project Manager Susan Pontious, who was not able to attend the meeting, presented proposed changes to the Art Enrichment Guidelines. Ms. Macneil explained that the Public Art Program has begun a program assessment for the purposes of making our program operate more effectively, both in terms of trying to reduce our administrative burden and improve the final artistic product. Ms. Macneil reviewed the proposed changes which are as follows: to clearly define how "Project Budget" is determined, to change the threshold amount for limited competitions to $50,000, to use the term "Project Budget" instead of "Art Budget," and to streamline the selection process for projects with project budgets under $50,000.
Explanatory Document: Art Enrichment Guidelines with proposed changes

Motion: Motion to approve the proposed change to the Art Enrichment Guidelines.
Moved: Solomon/Wilsey

9. **New Business**
As an item of new business, Director of Cultural Affairs Richard Newirth announced that the next event as part of "Sculpture in the City" will be on May 8th at the San Francisco Zoo from 10:30 AM to 12:30 PM. This event will include a dedication of two art projects: "Cougar III" and "Tiger II" by Gwynn Murrill and "Split Mound" by Barbara McCarren and Jud Fine. Mr. Newirth encouraged the Commissioners to submit names to be added to the announcement mailing list.

As an additional item of new business, Project Manager Tonia Macneil introduced John Stafford, the Executive Manager of the Queensland Public Art Agency. She explained that he received a Churchill Fellowship to travel to the United States to observe various Public Art agencies across the country. Ms. Macneil added that he made a presentation to the Arts Commission Public Art staff of the work of his agency that included a very impressive program to foster the work of indigenous artists and younger artists. Staff was also impressed by a number of public/private and interagency projects managed by the agency, as well as the strong commitment to marketing.

As an additional item of new business, Commissioner Stermer requested to go on record with a statement about the recent looting of museums in Iraq. He stated that the looting is devastating and added that the entire culture is being destroyed while the United States military forces are standing by.

10. **Old Business**
As an item of old business, Project Manager Nina Dunbar reported on the status of the Fillmore Bridge project. Ms. Dunbar stated that the installation of the artwork is scheduled to begin on Monday, April 21 and will continue for two weeks. She noted that two presentations on the work's progress had been made recently to the Redevelopment Commission. Ms. Dunbar presented slides of the etched glass panes and explained that the work included 180 pieces of glass with more than 240 individually etched words. Given the complexity of the work, human error was a factor in some of the fabrication delays. The primary cause of delay during the installation would be weather.

11. **Adjournment**
As there was no further business, the meeting was adjourned at 4:20 p.m.

Submitted by Jennifer Lovvorn, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs, 4/29/03

4/29/03

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Guidelines for Selection of Artwork for the Recreation and Park Department bond-funded Public Art Projects, 2003-2004

Background

The Recreation and Park Department is now expending the $100 million in bond funds approved by the voters in 2001. Over the next ten years, the bonds will fund the renovation or reconstruction of more than 100 parks, playground and recreation centers in various neighborhoods throughout San Francisco.

The current and upcoming Recreation and Park Department capital projects are similar in programmatic needs. They also often have small budgets and require extensive community interface. Due to the quantity and similarity of these projects, public art staff is proposing a client-specific strategy for the expenditure of resources in the selection of artwork. This strategy is an extension and addition to methods already defined in the Policies and Guidelines for the Civic Art Collection of the City and County of San Francisco under the Jurisdiction of the San Francisco Arts Commission.

Rationale

The Public Art Program expenditures for both artwork and for administration are limited by fixed allocations of funds. Public art projects that are originally scheduled for completion in two or three years frequently take four, five or even ten years to complete, due to construction delays. Particularly in the current economic climate, administration costs for each project must be carefully allocated to last the duration.

To be cost effective, and to maintain the Commission's high standards for artwork, staff recommends approval of the following policy and guidelines:

1. Selection Process

The Arts Commission reserves the right to utilize any of the following selection processes to commission artwork for the Recreation and Park Department bond-funded projects:

1.1. Selection of Art for Projects over $50,000

1.1.1 Establishment of a Pre-Qualified Artists' Pool

- A pre-qualified pool of professional artist candidates was established in August, 2002. The pool will be renewed on an annual basis or as needed. The criteria for selection may be modified with each new pool, based on the needs of upcoming Recreation and Park capital projects.
- Selection of pool artists is made by a Selection Panel approved by the Arts Commission, composed of arts professionals of recognized stature and representatives from the Arts Commission and the Recreation and Park Department Capital Planning Team. The Panel's recommendation of the pool artists will be forwarded to the Arts Commission for approval.
- A pool artist may receive up to two Recreation and Park bond-funded commissions.

- The pool process may be set aside if it is determined that other selection methods may be more appropriate and effective.

1.1.2 Community-based Selection Panel

- Pool artists are eligible for review and selection by a second panel, to create artwork for a specific site. The second panel is formed by invitation of the Project Manager, and may include one or more members of the local community, arts professionals, the project architect, and a representative of the Recreation and Park Department. Up to 3 finalists and an alternate may be selected to either make proposals or to participate in interviews.

1.2 *Selection of Art for Projects under $50,000*

1.2.1 If the art budget is under $50,000, artist selection will be in accordance with the Civic Art Collection Guidelines, or by one or more of several additional methods.

1.2.2 At the discretion of staff, one of the following methods may be used:

- Staff development of a short list of artists in consultation with a Guest Curator and/or the Client Agency for presentation to the Visual Arts Committee, to select one artist or finalist to make a proposal. (Guidelines, Section 4.6.8)
- Community Panel recommendation of one artist to receive the Commission. (Guidelines, Section 4.6.9)
- Staff research and recommendation to Client and Commission for their approval:
  - i) A pool artist to receive the commission.
  - ii) Direct purchase of existing artwork. (by non-pool artists)
  - iii) One artist to execute several artworks on multiple sites.

2. Community Meetings

2.1 Opportunities for Community Involvement

- The Bond Project artworks will be located at pools, parks and playgrounds that are well loved in their respective neighborhoods. In developing plans for the renovation or reconstruction of these facilities, the Recreation and Parks Department holds numerous public meetings to achieve a working consensus. Similarly, the Public Art Program seeks to involve the community in the public art selection process.

- The Arts Commission regularly receives public input during Selection Panel meetings and at Visual Arts Committee and Commission meetings. In addition, Public Art staff may schedule community meetings based on the project budget and community interest.

2.2 Public Art-Related Community Meetings.

Due to cost considerations, not more than four community meetings may be held during the selection process, including meetings convened by the Recreation and Park Department. Meetings may cover some or all of the following topics:

- Public art program introduction (during a client project meeting)
  - i) Introduction of the Public Art Program, artwork selection, and commission process.
  - ii) Solicitation of community input regarding goals, values, and vision, self-identifying characteristics of the community.
  - iii) Request for community recommendations of either: art advisory committee members to attend a future meeting, or selection panel members.
- Art Advisory Committee Meeting
  - i) Continue solicitation of input regarding goals, values and vision.
  - ii) As needed, determine community representation on the selection panel.
- Artist Orientation Meeting
- Introduction to artist and proposed artwork (following selection)

3. Scope of Work and Fees for Artist Finalists

3.1 The work of Finalists will be governed by a Memorandum of Understanding, signed by each Finalist, detailing their responsibilities in the selection process.

3.1.1 Finalist Selection Process

Artist/Finalists will either:

- i) Attend an interview.
- ii) Attend an interview and provide a verbal description of an art concept, or
- iii) Create a proposal board with a preliminary budget without a 3-dimensional model.

3.1.2 Honorarium

Artists shall be paid a standard honorarium for participation as a finalist based upon the selection process:

- i) Interview only - $200
- ii) Interview with verbal proposal - $300
- iii) Proposal board without model - $500

4. Recourse

In the event that the Commission, the Visual Arts Committee or selection panel is unable to approve a proposal, that body shall have recourse to the solutions outlined in Section 4.7 of the Civic Art Collection Guidelines, as follows:

4.1 Recourse: At any stage, the selection of an artist or project proposal may be interrupted by a majority vote of the appropriate body. If this occurs, the following options are available.

4.1.1 *Panel:*

- *Ask artist for clarification or redesign of proposal.*
- *Select another artist*
- *Make no selection*

4.1.2 *Visual Arts Committee:*

- *Ask panel for clarification*
- *Ask panel to select another artist*
- *Reject panel's recommendations*
- *Develop new program*
- *Convene new panel*
- *Abandon project entirely and/or rescind previous approvals*

4.1.3 *Arts Commission:*

- *Request clarification from VAC*
- *Request new artist from VAC*
- *Reject VAC's recommendations*
- *Request new panel from VAC*
- *Request new program from VAC*
- *Abandon project entirely, and/or rescind previous approval*

San Francisco Arts Commission Memorandum

To: **Visual Arts Committee**

CC:

From: Susan Pontious

Phone: (415) 252-2587 **FAX:** (415) 252-2595

Date: 4/2/03

Re: Revision of PAP Guidelines

The Public Art Program has begun a program assessment for the purposes of making our program operate more effectively, both in terms of trying to reduce our administrative burden and improve final artistic product.

One change that the staff recommends is to streamline the selection process for projects with project budgets under $50,000. To that end, the staff proposes the attached revisions to our guidelines.

In summary, the changes are as follows:

Section 1.28 and 4.3.2.3: Clearly define how "project budget" is calculated and what costs are included.

Section 4.6, Paragraph 3, "Limited Competition": Replaces $25,000 with $50,000.

Section 4.6.7: Replaces "Art" Budget with "Project" Budget

Section 4.6.8: This section is replaced in its entirety; see attached draft language.

1.24 **Implementation Budget:** All costs associated with project implementation exclusive of design costs, including artist and consultant fees, engineering/architectural services, taxes and permit fees. The implementation budget includes fabrication, transportation, installation, insurance, bonding, related labor and materials costs.

1.25 **Maquette Honorarium:** Payment made to each public art project finalist for a proposal maquette.

1.26 **Monuments:** Structures, sculpture or other objects erected to commemorate a person or an event.

1.27 **Plaque:** For the purpose of this document "plaque" refers to identification signage affixed on or near an artwork that identifies the title, artist, media, etc.

1.28 **Project Budget:** Art enrichment funds exclusive of Arts Commission administrative fee *and maintenance allocation*.

1.29 **Proposal Maquette:** A preliminary design proposal in the form of drawings and/or models illustrating a proposed public art project typically requested from a limited number of finalists as a means of providing the basis for final artist selection.

1.30 **Public Art:** See Art Enrichment.

1.31 **Public Art Program:** The Arts Commission program that administers the purchase and/or commissioning of artworks acquired as a result of the Art Enrichment Ordinance. For the purposes of this document Public Art Program and Art Enrichment Program are interchangeable.

1.32 **Public Art Project Manager (PAPM):** For the purposes of this document, Public Art Project Manager (PAPM) will refer specifically to the Arts Commission staff members who are assigned to manage specific public art projects for the Commission's public art program.

1.33 **Selection Panel:** An ad hoc panel whose charge is to review potential candidates and/or art proposals and make a recommendation to the Arts Commission for the selection of an artist(s) and/or art proposal(s).

1.34 **Visual Arts Committee (VAC):** The sub-committee of the Arts Commission that reviews and approves all programs, activities, acquisitions, design proposals and public art projects related to the visual arts within the jurisdictional purview of the Arts Commission.

2 **CHARTER RESPONSIBILITIES OF THE SAN FRANCISCO ARTS COMMISSION:** Charter Section: 5.103 assigns the following powers, responsibilities and duties to the Arts Commission relative to the Civic Art Collection: *(See Appendix A for full text)*

2.1 Approve the designs for all public structures, private structure which extend over or upon any public property and yards, courts, setbacks or usable open spaces which are an integral part of any such structures.

2.2 Approve the design and location of all works of art before they are acquired, transferred or sold by the City and County, or are placed upon or removed from City and County property, or are altered in any way; maintain and keep and inventory of works of art owned by the City and County.

4.3.2.3 ~~Art~~ *Project* Budget: In general, any expense which is directly related to the artist selection and artwork design, fabrication and installation of the artwork, including but not limited to the following:

- Artist's fee for professional design, execution and installation of the art work(s) as described in the artist's budget, including any and all labor, materials, bonding, permits, or any other costs directly related to the implementation of the art project.
- Frames, mattes, pedestals, and devices necessary for the security, preservation and display of the artwork.
- Competition and selection panel expenses, including postage, photocopies and printing, panel refreshments and honoraria for selection panel jurors and artist finalists for public art commissions.
- Public presentation expenses.
- Project-related local field, long distance travel and messenger expenses.
- Project-related photography.
- Identification plaque installed per Commission specifications.
- Fire retardant and/or graffiti resistant treatments or other sealers or coatings as required.
- Insurance as required by the city.
- Plumbing, electrical and mechanical devices or equipment which are an integral part of the artwork.
- Consultant fees for other costs relative to the art project, such as architectural fees, engineering, cost estimates, lighting design, and other services as identified and as approved by the Arts Commission.
- Design and/or materials modifications to the capital improvement project necessitated by the art project. In the case where these changes/modifications increase the base cost of the capital improvement project, the art project will be credited with the base cost, and only the premium incurred by the art project will be charged to the art budget; i.e., if the original building material in an area was estimated to be $20 a sq. ft., and the art project calls for an upgrade of material to $30 a sq. ft., only the *difference* of $10 a sq. ft. may be charged to the art project.
- Sales Tax (when applicable), and fees for required licenses and permits.
- Audio and video tapes or any other educational or informational materials necessary to help make the artwork programmatically accessible to the disabled and other members of the public.
- Any other expenses as deemed appropriate by the Arts Commission for the design, fabrication, transportation, installation and public accessibility of the artwork.

4.3.2.3.1 Exclusions: In general, the portion of capital appropriation reserved for art enrichment may not be expended for the following:

- Art objects that are mass produced and of standard design. However, limited editions signed by the artist of original prints, cast sculpture, photographs, etc., may be included.
- Decorative, ornamental, or functional elements (unless for the security of the work or to ensure public safety) not designed by the artist.
- Expenses related to the ongoing operation of the art work such as electrical, water or mechanical service required to activate the work and utility costs.

4.4 Eligibility:

4.4.1 Eligible Artwork: For the purposes of these guidelines, all forms of original creations (or limited editions) of visual art are eligible for acquisition through the Public Art Program.

also strive for diversity in style, scale, media and numbers of artists represented. There shall be encouragement of exploratory types of work as well as established art forms.

- Feasibility: Proposed objects shall be evaluated relative to their feasibility and convincing evidence of the artist's ability to successfully complete the work as proposed. Factors to be considered include, but are not limited to: project budget, timeline, artist's experience, soundness of materials, city approval requirements, and level of community support.

- Duplication: To assure that the artwork will not be duplicated, the artist will be asked to warrant that the work is unique and an edition of one unless stated to the contrary in the contract.

4.5.3 Site Criteria: Prior to selecting a site for an artwork, whether purchased or commissioned, the Visual Arts Committee, together with the Selection Committee shall take into consideration the following factors:

- Visibility and public access
- Public Safety
- Interior and Exterior traffic patterns
- Relationship of proposed artwork to existing or future architectural features, natural features and urban design.
- Function of the facility
- Facility users and surrounding community and interaction of users and community members with proposed artwork
- Future development plans for area
- Overall program goal or concept
- Landscape design
- Relationship of proposed artwork to existing art works within the site vicinity
- Environmental impact
- Public accessibility of the artwork
- Social context of artwork (intended use of the work, if any)

4.6 **Selection Methods:** Art or Artists may be selected by the following means:

- Direct Purchase: An existing artwork is purchased

- Open Competition: The commission is advertised and project guidelines published. All professional artists may participate with possible limitations based upon geographical or other eligibility criteria. Upon review of materials, a single artist may be selected, or a limited number of finalists will be paid an honorarium to prepare a specific site proposal and/or attend an interview with the selection panel.

- Limited Competition: Artists are considered for a commission by invitation only. Names of artists to be invited to apply are generated by PAPMs and members of the selection panel and Visual Arts Committee. Of those considered, finalist may be asked to submit a proposal in the form of a drawing of maquette, and/or attend an interview with the selection panel. A limited competition is the preferred selection method for all projects with *project* budgets under ~~$25,000~~ *$50,000.*

4.6.1 Artist Recruitment: The PAPM develops a Recruitment Plan to be submitted to the Human Rights Commission and the project RFQ (Request for Qualifications) or RFP (Request for Proposals).

4.6.2 The RFQ or RFP: Information in RFQ/RFP includes, but is not limited to the following:

- Project description and goals
- Project parameters and scope-of-work

specific site proposal, or be scheduled for an interview session with the panel prior to the panel making a final recommendation.

- If the Selection Panel selects finalists for further review, the same panel will reconvene for this review.

4.6.5 Identification and Recruitment of Panelists: PAPMs will identify and recruit selection panelists. Individuals interested in serving as selection panelists may be asked to submit a resume and references. Community representatives will be identified in consultation with the Client Agency and community organizations in the vicinity of the project.

4.6.6 Panelist Compensation: Arts Commissioners or other city agency commissioners and/or employees who serve as panelist members will do so without compensation. Compensation will be paid to other panel members at the rate of $125 a day, or $65 a half-day. Panelists will also be reimbursed for the cost of travel and parking.

4.6.7 Selection Panels for Projects with ~~Art~~ *Project* Budgets over $50,000: As a general rule, selection panels will have the following representation:

- Three (3) arts professionals of recognized professional stature. When possible, one should be a representative of the community or constituency effected by the project.
- One (1) community member, who may be an arts professional.
- One (1) Representative of the Arts Commission, (usually a member of the Visual Arts Committee).
- One (1) Representative of the Client Agency.
- Representative of the Design Team, (such as the project architect); optional at the discretion of the PAPM.

~~4.6.8 Selection Panels for Projects under $50,000:~~ **Replace entire section w/new language**
~~For small projects with art budgets under $50,000, modified versions of the above process may be employed.~~

- ~~Applicants will be reviewed by the PAPM, a representative of the Client Agency, and a Guest Curator to develop a short list of qualified applicants. This short list will be presented to the Visual Arts Committee for final selection of either an individual artist or finalist for a project.~~

- ~~Another method that may be used, particularly when there are a number of smaller, community based projects, is to ask a selection panel comprised of arts professionals to review the applications and narrow the applicant list down to a group of qualified artists. The community and client agency is then asked to develop a community based panel to select the final artist from the pre-screened group of qualified artists.~~

4.6.9 ~~Selection Process for Projects under $25,000: For projects with art budgets of $25,00 or less, the PAPM may opt to dispense with public advertisement and use of a selection panel. The PAPM will develop a short list of artists who will be invited to apply. The PAPM and a representative of the client agency will review applicants and make a recommendation for selection to the Visual Arts Committee for approval~~.

4.7 **Recourse:** At any stage, the selection of an artist or project proposal may be interrupted by a majority vote of the appropriate body. If this occurs, the following options are available.

4.7.1 Panel:

- Ask artist for clarification or redesign of proposal.
- Select another artist
- Make no selection

Draft Language 4/2/03

4.6.8

Selection Process for Projects with Project Budgets under $50,000:

For projects with project budgets under $50,000, the PAPM may do one or more of the following in any combination:

- Dispense with public advertisement in favor of developing a short list of artists for consideration.
- Use an abbreviated Selection Panel consisting of a representative of the client agency, a guest arts professional and Arts Commission representative. The Commission representative may be a commissioner, or another member of the Public Art Staff, including the PAPM.
- In lieu of forming a Selection Panel, the PAPM may choose to make a direct recommendation to the Visual Arts Committee of either an individual artist, or present a short list of artists to the Committee from which the Committee will make a selection.
- In the case where there are a number of smaller, community based projects, the PAPM may ask a selection panel comprised of arts professionals to review applications and narrow the applicant list down to a group of qualified artists. A second panel, including community members and arts professionals may be convened to select the final artist from the previously selected pre-screened group of qualified artists. There must be at least one arts sitting on the panel.

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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

Wednesday, May 21, 2003

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Notices
Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, Ste 240, San Francisco CA 94102 during regular business hours. Tel: 415-252-2594.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound producing electronic devices.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 30 Van Ness, Suite 3900, San Francisco, CA 94102, telephone (415) 581-2300, fax (415) 581-2317 and web site: www.ci.sf.ca.us/ethics.

AGENDA

1. **Consent**
    1. Motion to authorize the Director of Cultural Affairs to enter into contract with Art Rail, Inc., which is the artist team of Bill and Mary Buchen, for the fabrication, transportation and consultation during installation of artworks for the Third Street Light Rail Project for an amount not to exceed $600,000 (Six hundred thousand dollars).
    2. Motion to authorize the Director of Cultural Affairs to enter into contract with the Artist Team of Horace Washington, Frederick Hayes, and JoeSam for the fabrication, transportation and consultation during installation of artwork for the Third Street Light Rail Project for an amount not to exceed $450,000 (Four hundred and fifty thousand dollars).
    3. Motion to authorize the Director of Cultural Affairs to enter into contract with the Artist Team of Nobuho Nagasawa and Anita Margrill for the fabrication, transportation and consultation during installation of artwork for the Third Street Light Rail Project for an amount not to exceed $400,000 (Four hundred thousand dollars).
    4. Motion to approve the mural design by Ali Vieira and Luis Hernandez with youth from Urban ArtWORKS at Marshall Elementary School playground, 1575 15th Street funded by Neighborhood Beautification.

5. Motion to approve temporary poster display in the windows of the Performing Arts Garage as proposed by the Department of Parking and Traffic.

2. **Gallery**
   Rupert Jenkins
   Gallery Report

3. **Collections**
   Debra Lehane
   Collections Report

4. **Ocean View Recreation Center**
   Tonia Macneil
   Presentation of Artist's conceptual sketch

   Motion: Motion to approve the concept by artists Jon Rubin and Jim Goldberg for a work of art at the Ocean View Recreation Center.

5. **Recreation and Park Department Bond Projects 2003 Pre-Qualified Artist Pool**
   Tonia Macneil
   Staff presentation and Panel Recommendations

   Motion: Motion to approve the following artists recommended by the selection panel for the 2003 Recreation and Park Pre-qualified artist pool: Deborah G. Ascheim; Michael Bondi; Robin Brailsford; Mark Brest van Kempen; Judith and Daniel Caldwell; Jordan De Staebler; Roberto L. Delgado; Todd Gray; Tina Hoggatt and Norman Courtney; Joyce Hsu; David Joyce; Miles Karpilow; Deborah Kennedy and Bill Gould; Mark Lere; Cork Marcheschi; Anita Margrill; Brad Miller; Masayuki Nagase; Will Nettleship; Ruth O'Day; Irene Pijoan; John Pugh; Darryl Sapien; Paul Sorey; Kana Tanaka; Banker White.

6. **Art on Market Street Temporary Projects 2003**
   Judy Moran
   Presentation of the two artist teams and their proposals recommended by the Art on Market Street Temporary Projects 2003 Artist Selection Panel for the Art on Market Street Temporary Projects 2003 Program.

   Motion: Motion to approve Wowhaus, with artists Scott Constable and Ene Osteras-Constable, and their proposal for Life on Market Street: An Audio Archive, and Jo Kreiter's Fly Away Productions, and her proposal for How to Be a Citizen, as recommended by the Selection Panel for the Art on Market Street Temporary Projects 2003 Program.

   Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with Wowhaus artists Scott Constable and Ene Osteras-Constable to implement Life on Market Street: An Audio Archive,for an amount not to exceed $15,000, for the Art on Market Street Temporary Projects 2003 Program.

   Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with Jo Kreiter of Fly Away Productions to implement How to Be a Citizen,for an amount not to exceed $21,700, for the Art on Market Street Temporary Projects 2003 Program.

7. **Airport**
   Susan Pontious
   Report on the Installation of *Pohina* by Deborah Butterfield in Boarding Area C

   Report on Airport Art Steering Committee actions
   Explanatory Document: Minutes from the Airport Art Steering Committee

   Motion: Motion to approve the following purchases/commissions of artwork pending Airport approval: 1) Purchase of *Tall Dango 00-8-21* and *Tall Dango 02-08-04*, by Jun Kaneko for $63,900 each.; 2) Commission *Cardboard Kore* by Michael Stutz for $33,000; and 3) Commission *Anemone* by Werner Klotz for $62,500, pending satisfaction of maintenance issues and installation feasibility.

   Proposal for In the Air, by Lewis deSoto

   Motion: Motion to decline further development of *In the Air* by Lewis deSoto.

Installation of Robert Arneson's *Yin and Yang* at the Embarcadero

Motion: Motion to approve the long term temporary installation of *Yin and Yang* by Robert Arneson in the circular planter located at the center of the walkway west of the northern Ferry Building cross walk, on the west side of the Embarcadero adjacent to Seawall Lot 202.

Announcement: Next Sculpture in the City event scheduled for the Airport, Thursday, June 26th.

8. **Laguna Honda Hospital**
   Susan Pontious
   Project update

9. **Moscone Center Expansion Project**
   Jill Manton
   Project update

10. **New Business**

    Academy of Sciences
    Jill Manton

    New Central Subway
    Jill Manton

11. **Old Business**

12. **Adjournment**

5/16/03

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SAN FRANCISCO ARTS COMMISSION

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VISUAL ARTS COMMITTEE

Wednesday, May 21, 2003

3:00 p.m.

25 Van Ness Avenue, Suite 70

Minutes

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Minutes

Commissioners Present

Ralph Guggenheim, Barbara Stauffacher Solomon, Dugald Stermer; Absent: Stanlee Gatti, Dede Wilsey.

Staff Present

Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Rupert Jenkins, Jennifer Lovvorn, Tonia Macneil, Jill Manton, Judy Moran, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:08 p.m.

1. **Consent**
    1. Motion to authorize the Director of Cultural Affairs to enter into contract with Art Rail, Inc., which is the artist team of Bill and Mary Buchen, for the fabrication, transportation and consultation during installation of artworks for the Third Street Light Rail Project for an amount not to exceed $600,000 (Six hundred thousand dollars).
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    4. Motion to approve the mural design by Ali Vieira and Luis Hernandez with youth from Urban ArtWORKS at Marshall Elementary School playground, 1575 15th Street funded by Neighborhood Beautification.
    5. Motion to approve temporary poster display in the windows of the Performing Arts Garage as proposed by the Department of Parking and Traffic.

    Motion: Motion to adopt the consent calendar items.
    Moved: Solomon/Stermer

2. **Gallery**
Gallery Director Rupert Jenkins reported that the May 7 reception for current City Hall exhibitions was a great success and very well attended. The exhibitions, which feature three different types of subject matter, will be on view through July 6. They are: *Something in Common*, photographs by contemporary Chinese photographers, *War and Peace: An Afghan Journey,* photographs by Pia Torelli, *Teen Posters: Safe Jobs for Youth!, Where We Are Now: Teens in the Workplace,* photographs by Rebecca Letz, and *Let Children Be Children: Lewis Wickes Hine's Crusade Against Child Labor.*

Mr. Jenkins continued his report by announcing that *Power & Affection,* a solo exhibition of new work by Ulrika Andersson curated by Natasha Garcia-Lomas opens on Friday, May 23. He invited the Commissioners to attend a reception for the show on that evening, 6 - 8 pm. Mr. Jenkins stated that with this exhibition Andersson has made great use of the gallery space. She has painted murals in the space referencing love-song lyrics as well as installing a number of drawings along with her versions of pop-culture merchandise such as posters, t-shirts and records.

Mr. Jenkins concluded his report by announcing that the deadline for *Construct 3* has just passed and that the proposals will be judged on June 3rd at the gallery. Mr. Jenkins welcomed the Commissioners to observe that process. He added that the gallery received 85 submissions. Mr. Jenkins attributes the good number of submissions to the fact that financial support is being offered for the winning proposals.

3. **Collections**
There was no Collections report.

4. **Ocean View Recreation Center**
Project Manager Tonia Macneil presented the conceptual sketch by artists Jon Rubin and Jim Goldberg for an artwork at the Minnie and Lovie Ward Recreation Center. Ms. Macneil explained that the artists are proposing what amounts to a floor to ceiling trophy case along the interior back wall of the Center's Meeting Room. Each trophy will be in a separate, individually lit case. The trophies will be altered so that the individual figures will be normal people. There are still potential problems with durability and maintenance to be resolved. Ms. Macneil stated that the Department of Recreation and Parks would like the commissioned work to not require any maintenance. The artists have explored encasing the figures in acrylic, but it is too expensive. Plexiglass would scratch too easily so the likely material will be glass. Because the trophy case would have a glass front there may be some maintenance required. Commissioner Stauffacher Solomon stated that the new proposal was not as exciting as the artists' first one. Staff explained that in addition to strong opposition from the community and architects to the original proposal, the idea was probably not viable because of the cost of an attachment system and the durability of the proposed material.

Motion: Motion to approve the concept by artists Jon Rubin and Jim Goldberg for a work of art at the Ocean View Recreation Center.

Moved: Stermer/Solomon

5. **Recreation and Park Department Bond Projects 2003 Pre-Qualified Artist Pool**
Project Manager Tonia Macneil reported that a Recreation and Park Artist Selection Panel had selected 25 artists to be added to the existing pre-qualified pool of artists eligible for a series of upcoming Recreation and Park projects. Last September the Commissioners approved the first pool of artists for a term of one year. That term, originally planned to expire in September, has been extended for an additional year, until September of 2004. Because the budgets for upcoming Recreation and Park Department projects are much larger, staff decided to solicit for a new group of artists to be added to the current group for a term lasting through September 2004. The pool now includes 58 pre-qualified artists. Ms. Macneil reminded the Commissioners that inclusion in the artist pool does not guarantee that an artist will be awarded a commission. Based on the recently approved Artist Selection Guidelines for the Recreation and Park projects, project managers will curate artists from the pre-qualified pool to present to community-based selection panels for each new project site. These panels will in turn make specific recommendations of project artists to the Visual Arts Committee. Most of the artists will be recommended on the basis of an interview, rather than a proposal.

Ms. Macneil showed slides from each artist candidate and asked for approval of the panel's recommendation of the Recreation and Park Department Bond Projects Pre-Qualified Artist Pool.

Motion: Motion to approve the following artists recommended by the selection panel for the 2003 Recreation and Park Pre-qualified artist pool: Deborah G. Ascheim; Michael Bondi; Robin Brailsford; Mark Brest van Kempen; Judith and Daniel Caldwell; Jordan De Staebler; Roberto L. Delgado; Todd Gray; Tina Hoggatt and Norman Courtney; Joyce Hsu; David Joyce; Miles Karpilow; Deborah Kennedy and Bill Gould; Mark Lere; Cork Marcheschi; Anita Margrill; Brad Miller; Masayuki Nagase; Will Nettleship; Ruth O'Day; Irene Pijoan; John Pugh; Darryl Sapien; Paul Sorey; Kana Tanaka; Banker White.
Moved: Stermer/Solomon

6. **Art on Market Street Temporary Projects 2003**
Project Manager Judy Moran presented the two artist teams and their proposals recommended by the selection panel for the Art on Market Street Temporary Projects 2003 Program. Those are: Wowhaus, with artists Scott Constable and Ene Osteras-Constable, and their proposal for Life on Market Street: An Audio Archive; and Jo Kreiter's Fly Away Productions, and her proposal for How to Be a Citizen. Ms. Moran explained that this recently revived program sponsors artists to create temporary projects on Market Street that are specifically about Market Street. She stated that there were 39 applications and added that the low number of responses is likely due to the fact that the application required an extensive proposal.

The proposal by Wowhaus is to create an audio piece based on interviews with people who work on Market Street. The artists propose to create a mobile recording and broadcasting studio that will be parked at various sites on Market Street. An edited version of the audio archive will be distributed two ways: via a low-frequency radio broadcast to buildings near the site of the mobile studio, and through the distribution of a CD of the audio archive accompanied by a map that indicates the related sites for each interview. She presented slides of past work by Wowhaus including the following projects: experimental architecture for small and mobile spaces, design and fabrication of the kitchen interior at Martin Luther King, Jr. School's Edible Schoolyard, and *Family Roots,* a photography project about urban gardens.

Jo Kreiter's proposal, which is to create a twenty-minute dance piece entitled *How to be a Citizen,* will be performed two to five times on a platform at the plaza at Embarcadero and Market. The performances will occur at a time of day when the plaza is busy - either during the lunch hour or at 5 PM. Ms. Moran stated that the dance piece is about the history of protests along Market Street. In addition to the ten dancers working with Jo Kreiter, artist Lalo Cervantes is constructing the platform and performer/composer Pamela Z is creating the score. Ms. Moran presented a video excerpt from a past dance performance by Jo Krieter which featured an aerial performance on the side of the Muni Garage on Harrison and Alameda Streets.

Motion: Motion to approve Wowhaus, with artists Scott Constable and Ene Osteras-Constable, and their proposal for *Life on Market Street: An Audio Archive*, and Jo Kreiter's Fly Away Productions, and her proposal for *How to Be a Citizen*, as recommended by the Selection Panel for the Art on Market Street Temporary Projects 2003 Program.
Moved: Solomon/Stermer

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with Wowhaus artists Scott Constable and Ene Osteras-Constable to implement *Life on Market Street: An Audio Archive*, for an amount not to exceed $15,000, for the Art on Market Street Temporary Projects 2003 Program.
Moved: Stermer/Solomon

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with Jo Kreiter of Fly Away Productions to implement *How to Be a Citizen*, for an amount not to exceed $21,700, for the Art on Market Street Temporary Projects 2003 Program.
Moved: Stermer/Solomon

7. **Airport**
Project Manager Susan Pontious reported on the installation of *Pohina* by Deborah Butterfield in Boarding Area C at the San Francisco Airport. Ms. Pontious stated that the sculpture was successfully installed with the work being done during slow hours at the airport: 10 PM to 2 AM. She presented digital images of the sculpture in its new site and explained that although the piece looks as if it were made of driftwood, it is in fact made of bronze. The base for the sculpture is a laminate over wood. Ms. Pontious added that the Airport loves the piece.

Ms. Pontious reported that the Airport Art Steering Committee would like to acquire additional artworks to locate along the concourse at the entry of each gate. At their last meeting the Steering Committee considered the work of six artists from Airport Pre-Qualified Pool and selected the work of three artists. The committee felt that two *Tall Dango* ceramic sculptures by Jun Kaneko would make nice entryway sentries. They also selected *Anemone,* a kinetic sculpture by Werner Klotz. Ms. Pontious presented a video clip showing the movement of the piece. She added that the settings for the sensors that trigger the motor would still need to be determined. Finally, the committee selected a proposal by Michael Stutz for a work entitled *Cardboard Kore*. The sculpture is based on the classical Greek figure of a Kore and would be executed in brightly colored cardboard. She stated that the cost to acquire these art pieces is less than what the budget allows. Ms. Pontious stated that if approved by the Arts Commission these proposed pieces must also be approved by the Airport Commission.
Explanatory Document: Minutes from the Airport Art Steering Committee

Motion: Motion to approve the following purchases/commissions of artwork pending Airport approval: 1) Purchase of *Tall Dango 00-8-21* and *Tall Dango 02-08-04*, by Jun Kaneko for $63,900 each.; 2) Commission *Cardboard Kore* by Michael Stutz for $33,000; and 3) Commission *Anemone* by Werner Klotz for $62,500, pending satisfaction of maintenance issues and installation feasibility.
Moved: Solomon/Stermer

Ms. Pontious reported that Lewis deSoto had completed his design development for the proposed sound piece entitled *In the Air*. She explained that Lewis deSoto's piece, which consists of a two to three note score that would be triggered to play just before public announcements, was designed to give San Francisco Airport an audio identity. The software technology needed to enable this piece does exist, but it would cost at least $100,00 to upgrade the Airport's existing system to be compatible with the new software. Ms. Pontious stated that she could not recommend spending that amount of money to upgrade the Airport's system and reported that the Airport Art Steering Committee recommends declining the proposal.

Motion: Motion to decline further development of *In the Air* by Lewis deSoto.
Moved: Stermer/Solomon

Ms. Pontious reported that she presented to the Port Commission the proposed installation of Robert Arneson's *Yin and Yang* at the Embarcadero across the street from the north end of the Ferry Building. At the meeting one of the Port Commissioners stated that in order for an artwork to be appropriate for Port property it should reference a maritime theme or labor issue. The item was postponed to the next Port Commission meeting. Ms. Pontious stated that by approving this proposal, the Arts Commission could send a positive message to the Port Commission that may encourage them to support the proposal. Ms. Pontious added that the Port's Community Advisory Committee has already approved the proposal.

Motion: Motion to approve the long term temporary installation of *Yin and Yang* by Robert Arneson in the circular planter located at the center of the walkway west of the northern Ferry Building cross walk, on the west side of the Embarcadero adjacent to Seawall Lot 202 pending Port approval.
Moved: Stermer/Solomon

8. **Laguna Honda Hospital**
Project Manager Susan Pontious reported that she met with the Laguna Honda Hospital Community Advisory Committee and presented to them the proposed new artwork. She explained that the committee was very critical of the selected artwork and felt that it was too contemporary. Ms. Pontious added that Larry Funk, Executive Administrator at Laguna Honda Hospital suggested that she organize a series of events for the artists to present their work to the Hospital's residents. To date there have been two of these artist presentations and both have been very

successful. There are thirteen artists yet to present. Commissioner Guggenheim suggested that due to the number of artists perhaps not all of them need present to the residents. Ms. Pontious stated that although the presentations require a lot of work, they are a good forum for dealing with any problems that residents may have with the artwork.

9. **Moscone Center Expansion Project**
Public Art Program Director Jill Manton reported on the status of the Diller + Scofidio project. She stated that the screen should be installed at the beginning of June - either on the 3rd or the 10th. She added that the problem with the screen not moving around the corner of the building has been corrected. Presently Pol-X West, the project engineer is trying to determine exactly how the problems were remedied. Additionally, the engineer is taking as-built measurements of the armature's mountings for the screen to ensure that there is not a discrepancy between the mountings on the armature and those on the screen. Ms. Manton stated that the weight of the festooning arm, which holds the cables that attach to the armature, has made grooves on the protective asphalt pads on the roof. Commissioner Guggenheim stated that it seems like the project was not well engineered if it is having problems such as turning the corner, supporting its weight and moving. Ms. Manton stated that this project is an invention and such problems could not have been foreseen. Ms. Manton added that Amelco, the Moscone Center Expansion Project electrician will be doing the electrical work for the Diller + Scofidio project.

Ms. Manton reported on the pending dispensation of the State Board of Equalization regarding the payment of sales tax. Ms. Manton was notified that the case has been reassigned to someone at the State Board of Equalization who has the time to work on it. The Arts Commission has requested a formal report that can be presented at the next Commission meeting on June 2nd. Ms. Manton explained that these funds were supposed to constitute the maintenance reserve for this project.

Ms. Manton stated that a formal agreement needs to be made with the Moscone Center regarding the use of the screen. Because the screen is part of the artwork, it cannot be used for any commercial purposes, which will entirely preclude its use by the lessees of the Convention Center. She will inform the Commissioners when the screen will be installed. Ms. Manton stated that final production for the video cannot be completed until the screen is installed. The timing of the moving shots needs to be calibrated with the movement of the screen.

Finally, Ms. Manton reported that a licensing agreement is currently being negotiated with Google for the ongoing use of Google data for the scrolling, interior-facing alphanumeric text. It is yet to be determined whether the licensing agreement will be between Google and the City of San Francisco, or between Google and Diller + Scofidio.

10. **New Business**

As an item of new business, Public Art Program Director Jill Manton reported that she has determined that there is Art Enrichment funding associated with the new Academy of Sciences building. Initially, she was told that the project did not qualify for Art Enrichment. After pursuing the matter she was informed that the project does qualify and that the Art Enrichment funding would be 1.3 to 1.5 million dollars. Ms. Manton added that the Manager of the Bond Program at the Recreation and Park Department, Gary Hoy recently sent her a copy of the bond which indicates that the Arts Commission may be entitled to even more funding. Mr. Hoy obtained this information through his former membership on the City's Capital Improvement Advisory Committee. Ms. Manton added that it has been difficult to initiate work on this project. She has requested information regarding the potential art opportunities associated with this project, but she has been dissuaded from beginning the process of recruiting artists until she has met with the project architect Renzo Piano. She stated that this meeting has been postponed a number of times. The project manager has indicated that architect would like environmental or kinetic artworks that deal with water and wind to be located at the major axial approaches to the building. Director of Cultural Affairs Richard Newirth stated that there has been a problem overall with the Academy of Sciences project not seeking approval from the Arts Commission at the appropriate junctures in their process.

As an additional item of new business, Public Art Program Director Jill Manton announced that there will be a major new Public Art project - the Central Subway. This subway is the second half of the 3rd Street Light Rail connecting it to downtown. The Central Subway will include four new underground stations. Each station will have a unique look that responds to the specific neighborhood where it is located. The Art Enrichment budget may be six to eight million dollars. Ms. Manton stated that she is beginning to research public art in subway stations. She and Public Art Project Manager Judy Moran toured the MTA in Los Angeles where there are a number of architecturally integrated art projects. She added that she will plan to meet with a Public Art Officer while she is in Paris this summer to research their subway stations. Ms. Manton stated that this item will be on next month's agenda and she welcomed Commissioners to share their ideas at that meeting.

As an additional item of new business, Ms. Pontious announced that as part of the Sculpture in the City events there

will be a reception to celebrate the completion of Vito Acconci's *Light Beams for the Sky of a Transfer Corridor*, and Ned Kahn's *Wind Portal* on Thursday, June 26th at the Airport. She thanked Commissioner Stermer for his thoughtful introduction at the reception for the projects at the Zoo.

11. **Old Business**

12. **Adjournment**

As there was no further business, the meeting was adjourned at 5:00 p.m.

Submitted by Jennifer Lovvorn, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs, 5/28/03

5/28/03

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SAN FRANCISCO ARTS COMMISSION

RICHARD NEWIRTH
DIRECTOR OF CULTURAL AFFAIRS

PROGRAMS

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PERFORMING ARTS
PUBLIC ART
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CITY AND COUNTY OF
SAN FRANCISCO

Minutes
Airport Art Steering Committee
April 3, 2003

Committee Members Present:
Bill Coblentz
Ralph Guggenheim
Bob LaRocca
Jill Manton
Stan Mattison
Jason Yuen

I. Approval of Dec. 19, 2002 Minutes

Motion: Approval of Dec. 19, 2002 Minutes
Moved: Coblentz/LaRocca
Vote: Unanimously approved

II. Review of proposals for Concourse G

Susan Pontious presented proposals and/or appropriate available work from the finalists for the Concourse G sculpture court.

a. Jun Kaneko

Ms. Pontious identified 6 sculptures by Jun Kaneko that were appropriate

7.5' Tall Dango (00-8-22), $71,000
7' Tall Dango (02-08-04), $61,000
5' Tall Dango (02-08-08), $41,000
7.5' Tall Dango (01-4-4), $71,000
7.5 Tall Dango (00-8-21), $71,000
5' Tall Dango (02-3-2), $91,000

b. Werner Klotz

The artwork under consideration for Werner Klotz was *Anemone*, for $62,000. Ms. Pontious showed a video of the artwork in operation, and provided the committee with additional details about how the artist would plan to install the artwork. The committee felt the artwork was very interesting and engaging, but had questions about the life of the motor and need for electrical access.

c. Artist Lane

The sculptures under consideration were *New Man* and *Emerging New Man*, each for $70,000. The committee felt that *New Man* was the strongest piece, but that a nude figure could not be shown in the Airport environment. They felt that *Emerging New Man*, which featured the figure emerging from the plaster, was an artistic compromise.

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d. Michael Stutz

Ms. Pontious presented a proposal by Michael Stutz, entitled *Cardboard Kore* for $33,000. Mr. Stutz proposes to create a cardboard figure based on an ancient Greek *Kore* sculpture. Mr. Stutz's version would be life size. The committee had some questions about how Mr. Stutz would treat the lower, less active portion of the figure.

e. Al Wong

Al Wong made two proposals with maquettes for Boarding Area C, *Flow and Rounds*,, both for $15,000. An existing work *Light Totem*, was also presented for consideration. Although the committee admired Mr. Wong's work, they felt it was too subtle for the airport environment.

The Committee decided on the following action:
Motion: Approve for purchase two sculptures by Jun Kaneko, *Tall Dango 00-8-21* and *Tall Dango 02-08-04* for $71,000 each; approve the commissioning of *Cardboard Kore* by Michael Stutz for $33,000; approve commissioning of *Anemone* by Werner Klotz for $62,500, pending satisfaction of maintenance issues and installation feasibility.
Moved: Jason/Guggenheim
Vote: Unanimously approved.

III. Review of design development proposal by Lewis de Soto for *In the Air*

Ms. Pontious reported that Lewis deSoto had completed his design development work for his *In the Air* proposal for a short tonal composition to be played in advance of Airport announcements. The project requires an upgrade of the existing Airport software, which would cost $100,000. Ms. Pontious reported that she could not recommend spending this money to upgrade the Airport's system. The committee agreed that this would not be money well spent. Mr. Mattison felt that to make this project feasible in the long term, the Airport would have to make a commitment that this was something they wanted to do.

Motion: Motion to disapprove Lewis deSoto's proposal for *In the Air*, and close the contract.
Moved: Yuen/Coblentz
Vote: Unanimously approved

IV. Project Updates

a. Possible installation of *Yin and Yang* at the Embarcadero

Ms. Pontious reported that the installation of Robert Arneson's *Yin and Yang* on the Embarcadero across the street from the north end of the Ferry Building had been proposed to the Port. The proposal had been approved by the Port's Community Advisory Committee. The matter is scheduled to go to the Port Commission on April 22, 2003. The Airport Commission will also have to approve the installation of the sculpture at that site..

b. Installation of Jay Defeo's *Masquerade in Black* in Boarding Area C.
Ms. Pontious reported that the Airport's Design Review Committee had approved the installation of Jay Defeo's *Masquerade in Black* on the back wall of Boarding Area C. She reported that she plans to proceed with that installation.

c. Sculpture in the City
Ms. Pontious reported that there will be a June reception to celebrate the completion of Vito Acconci's *Light Beams for the Sky of a Transfer Corridor*, and Ned Kahn's *Wind Portal* in June as part of the Arts Commission's series of "Sculpture in the City" events.

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VISUAL ARTS COMMITTEE

Wednesday, June 18, 2003

3:00 p.m.

25 Van Ness Avenue, Suite 70

Notices
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Public comment in regard to specific items will be taken before or during consideration of the item.

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AGENDA

1. **Consent**
    1. Motion to approve *May I Take Your Order?*, six poster designs by artist Nancy Mizuno Elliott for the Art on Market Street 2003 Kiosk Poster Series, to be installed in 24 kiosks on Market Street from August 15 to November 13, 2003.
    2. Motion to approve the following panel pool of individuals to serve on the Art on Market Street 2004 Kiosk Poster Series Artist Selection Panel: Seyed Alavi (artist), Kevin Chin (Curator, The Intersection), Margaret Crane (artist), Nancy Mizuno Elliott (artist), Robert Gutierrez (artist), Kara Maria (artist).
    3. Motion to authorize the Director of Cultural Affairs to amend Victor Mario Zaballa's contract by an additional $21,000 to design, fabricate and install additional custom fence work for the Visitacion Valley Club House pending the availability of funding from the Recreation and Park Department.
    4. Motion to approve modification to the 1979 mural History of the Sunset by Henry Sultan located on Ortega between 39th and 49th Ave. of a new panel of recent Sunset history by Jason Gilmore with permission of the original artist.
    5. Motion to approve the mural design by Minna Eloranta and Mona Caron at 941 Shotwell Street (at 23rd

Street) funded by Neighborhood Beautification.

6. Motion to accept into the Civic Art Collection an environmental artwork by Jud Fine and Barbara McCarren titled *Split Mound* dated 2002, consisting of bronze, concrete, glass, plant material, plastic, porcelain enamel on steel, stainless steel, and stone commissioned for San Francisco Zoo.
7. Motion to accept into the Civic Art Collection a cast bronze sculpture by Deborah Butterfield entitled *Pohina,* dated 2001, purchased for San Francisco International Airport.
8. Motion to accept into the Civic Art Collection a cast bronze sculpture by Robert Arneson entitled *Yin and Yang,* dated 1992, edition number 2/3, purchased for San Francisco International Airport.

2. **Gallery**
   Rupert Jenkins
   Gallery Report

   Motion: Motion to approve honoraria payments not to exceed $2,000 each to Construct 3 artists Mads Lynerrup and J. Michael Deane.

3. **Collections**
   Presentation of changed design for proposed Abraham Lincoln Brigade Memorial.
   Regina Almaguer, Ann Chamberlain, Walter Hood

4. **Minnie and Lovie Ward Recreation Center**
   Tonia Macneil

   Motion: Motion to authorize the Director of Cultural Affairs to modify the Agreement with Jon Rubin and Jim Goldberg to expand the Artists' Scope of Work to include Design Development and Construction Documents for a Work of Art for the Minnie and Lovie Ward Recreation Center, and to increase the Artists' Compensation to an amount not to exceed $20,000.

5. **Helen Wills Playground**
   Tonia Macneil
   Presentation of Design Development of artwork by Amy Blackstone.

   Motion: Motion to approve design development of the artwork proposal by Amy Blackstone for the Helen Wills Playground, and authorization to the Director of Cultural Affairs to modify the Artist's Agreement to increase the Artist's scope of work to include construction documents, fabrication, transportation, and installation of the artwork and to increase the Artist's compensation to an amount not to exceed $33,000.

6. **Fillmore Street Bridge**
   Nina Dunbar and Jill Manton
   Report on the completion of the Artwork installation

   Motion: Motion to approve the Artwork, *Three Shades of Blue,* by Mildred Howard as installed on the Fillmore Street bridge.

7. **Los Niños Unidos Park**
   Judy Moran
   Report on the completion of the Artwork installation

   Motion: Motion to accept into the Civic Art Collection a work by Isis Rodriguez titled *Los Niños del Sol,* 2003, a series of ceramic tile mosaics of images of flowers, caterpillars and children ranging in size from 10 inches square to approximately 21 inches high by 10 feet wide installed at six locations on the retaining walls at Los Niños Unidos Park, located at 23rd Street and Treat Avenue.

   Motion: Motion to approve the Final Interim Payment in the amount of $2,000 to artist Isis Rodriguez for the completion of *Los Niños del Sol,* a series of ceramic tile mosaic artworks, installed at Los Niños Unidos Park at 23rd Street and Treat Avenue.

8. **Moscone Center Expansion Project**
   Jill Manton
   Progress report on Artwork installation

9. **New Business**

   Information from Public Art Network Conference
   Jill Manton

10. **Old Business**

11. **Adjournment**

6/11/03

[ACCESSIBILITY INFORMATION | Visual Arts Committee Index | Meetings Index]

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VISUAL ARTS COMMITTEE

Wednesday, June 18, 2003

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present

Stanlee Gatti, Barbara Stauffacher Solomon, Dugald Stermer, Dede Wilsey; Absent: Ralph Guggenheim.

Staff Present

Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Rupert Jenkins, Debra Lehane, Jennifer Lovvorn, Tonia Macneil, Jill Manton, Judy Moran, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:20 p.m.

1. **Consent**
   1. Motion to approve *May I Take Your Order?*, six poster designs by artist Nancy Mizuno Elliott for the Art on Market Street 2003 Kiosk Poster Series, to be installed in 24 kiosks on Market Street from August 15 to November 13, 2003.
   2. Motion to approve the following panel pool of individuals to serve on the Art on Market Street 2004 Kiosk Poster Series Artist Selection Panel: Seyed Alavi (artist), Kevin Chin (Curator, The Intersection), Margaret Crane (artist), Nancy Mizuno Elliott (artist), Robert Gutierrez (artist), Kara Maria (artist).
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   4. Motion to approve modification to the 1979 mural History of the Sunset by Henry Sultan located on Ortega between 39th and 40th Ave. of a new panel of recent Sunset history by Jason Gilmore with permission of the original artist.
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   6. Motion to accept into the Civic Art Collection an environmental artwork by Jud Fine and Barbara McCarren titled *Split Mound* dated 2002, consisting of bronze, concrete, glass, plant material, plastic, porcelain enamel on steel, stainless steel, and stone commissioned for San Francisco Zoo.
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   8. Motion to accept into the Civic Art Collection a cast bronze sculpture by Robert Arneson entitled *Yin and Yang,* dated 1992, edition number 2/3, purchased for San Francisco International Airport.

   Motion: Motion to adopt the consent calendar items.
   Moved: Stermer/Wilsey

2. **Gallery**
   Gallery Director Rupert Jenkins reported that two Bay Area artists, J. Michael Deane and Mads Lynnerup, are the winners of *Construct 3: The Third Annual Installation Award Show* at the SF Arts Commission Gallery. Mr. Jenkins presented slides and video of both artists' work. In the front of the gallery, J. Michael Deane proposes to create a multi-channel video installation featuring footage of two cross-country travelers singing along to The Magnetic Fields' country song "The Long Vermont Roads." In the back of the gallery, Mads Lynnerup proposes to create a "slipper floor" by lining the gallery floor with a cardboard template containing dozens of flip flops in different sizes. Mr. Jenkins added that the jurors, Vincent Fecteau, San Francisco based artist and Heidi Zuckerman Jacobson, Phyllis Wattis MATRIX Curator at the University of California, Berkeley Art Museum, chose the two projects from a pool of ninety-one proposals. Exhibition dates are September 10th through October 12th, with an opening reception on Friday, September 19th.

   Mr. Jenkins also announced the artists to be included in the 2003 Murphy Fellowships Award Exhibition. Those are: Scott Boswell, Gilles-Fleur Boutry, Keifer Calkins, Shannon Castleman, Alice Cattaneo, David Dennick, Mayumi Hamanaka, Chiei Ishida, Katherine Johnstone, Robert Lawless, Anna Maltz, Naomi Miller, Sung Hong Min, Jason Mortara, Shaun O'Dell, Julia Page, Michael Rich, Seokhan Ryu, Shirley Shor, Bo-Wook Son, Kirk Stoller, Tim Sullivan, and Jackie Sumell. Mr. Jenkins presented slides of these artists' work. Mr. Jenkins stated that the Murphy Fellowships are annual awards sponsored by the San Francisco Foundation to assist students in funding their final year of graduate studies.

   Motion: Motion to approve honoraria payments not to exceed $2,000 each to Construct 3 artists Mads Lynerrup and J. Michael Deane.
   Moved: Wilsey/Stermer

3. **Collections**
   Civic Art Collection Program Director Debra Lehane announced that at today's meeting there would be a presentation regarding the changed design for the proposed monument to the Abraham Lincoln Brigade. She reminded the Commissioners that the preliminary design was reviewed at the June 2002 Visual Arts Committee meeting. The proposed monument was to be placed on a traffic island at the Embarcadero, but that site was declined. The new proposed location is just north of Justin Herman Plaza at Washington Street. Ms. Lehane added that this monument still needs approval from the Port Commission and the Department of Recreation and Parks.

Ms. Lehane announced that public art consultant Regina Almaguer and artists Ann Chamberlain and Walter Hood were at the meeting today to present the revised design. Ms. Almaguer stated that the changed design is similar in concept to the previously proposed design, but it is smaller due to budget constraints. Ms. Almaguer stated that she would like feedback from Commissioners to incorporate into the proposal before presenting it again for Arts Commission approval. She introduced artist Walter Hood to present the design.

Mr. Hood began by saying that the memorial is a tribute to the American men and women who volunteered to fight in the Spanish Civil War. He explained that the proposed site for the memorial is part of a large lawn area just north of Justin Herman Plaza. Mr. Hood said that the artists' goal for the memorial is to create a sacred space along the Embarcadero in honor of the fight against fascism in Spain. Mr. Hood further explained that the symbolic elements for the memorial are the red paving and an olive tree. Mr. Hood pointed out that the major revision to the design relates to the wall. At the review last year, Commissioners requested that the wall not obstruct views. The memorial now features an 8' high and 63' long boomerang shaped steel frame which holds panels of translucent white onyx such that the wall is not solid. These panels have historical photographic images etched on one side. Mr. Hood presented a sample of the etched stone and demonstrated how light passing through the stone reveals the image on the opposite side. Mr. Hood added that if the budget permits, he and Ms. Chamberlain would like to use MP3 technology to record the songs of the Brigade to be broadcast at the memorial. Mr. Hood then opened the presentation up for questions from the Commissioners.

Commissioner Solomon stated that she would prefer that the steel wall structure be a horizontal framing device rather than a grid. She stated that not only is there another grid on a structure close to the proposed site, she also felt that the grid itself dominated the design of the monument. She would prefer that the translucent stone be the primary visual element of the wall. She also recommended that some of the images be made as a composite of multiple tiles so that the images could be bigger.

Commissioner Stermer stated that the impact of some of the historical photos would be lost if the etched panels focus on individuals rather than the group. Mr. Hood responded that they are still resolving some of these details. Commissioner Stermer stated that he would prefer the boomerang shape of the wall to be a softer curve.

Commissioner Gatti felt that without seeing the mock-up it was difficult to determine whether the wall's height at 6' is tall enough. Mr. Hood responded that the Port has encouraged the artists to make the wall higher. Mr. Hood added that these concerns will be resolved when they look at the mock up. Commissioner Gatti also expressed concern that the onyx tiles were too small.

Commissioner Wilsey stated that she would also like to see the mock up to better understand how the piece will work. She added that she feels that the stone and the images work well. She added that if the wall were 9', it may draw too much attention.

Ms. Lehane concluded the presentation by stating that once the mock up is complete, Commissioners and staff will be invited to view it. Based on feedback from that review, the artists will further revise their design and will return to the Visual Arts Committee to present a final proposed design.

4. **Minnie and Lovie Ward Recreation Center**
Project Manager Tonia Macneil began her report by reminding Commissioners that at the last meeting they had approved Jon Rubin and Jim Goldberg's artwork concept for the wall of trophies on the inside of the Minnie and Lovie Ward Recreation Center. Ms. Macneil stated that the trophies will be altered to replace the standard trophy figures with figures of ordinary people and the name plates will be changed to names of real people from the local neighborhood. Ms. Macneil added that she is asking for approval of the following motion so that the artists can complete design development.

Motion: Motion to authorize the Director of Cultural Affairs to modify the Agreement with Jon Rubin and Jim Goldberg to expand the Artists' Scope of Work to include Design Development and Construction Documents for a Work of Art for the Minnie and Lovie Ward Recreation Center, and to increase the Artists' Compensation to an amount not to exceed $20,000.
Moved: Stermer/Wilsey

5. **Helen Wills Playground**
Project Manager Tonia Macneil reported on the design development of the Helen Wills Playground artwork by Amy Blackstone. Ms. Macneil stated that the artist has altered her design based on Commissioners' feedback from the March 19 Visual Arts Committee meeting. The proposal now calls for three steel cylinder sculptures, rather than four.

Ms. Macneil stated that she is arranging a studio visit with the artist and Commissioner Stermer to review the work in progress prior to asking for Commission approval to enter into a fabrication and installation contract with the artist.

Motion: Motion to approve design development of the artwork proposal by Amy Blackstone for the Helen Wills Playground, and authorization to the Director of Cultural Affairs to modify the Artist's Agreement to increase the Artist's scope of work to include construction documents, and to increase the Artist's compensation to an amount not to exceed $8,000 pending studio visit by Commissioner Stermer and staff.
Moved: Stermer/Wilsey

6. **Fillmore Street Bridge**
Public Art Program Director Jill Manton reported on the completion of the Artwork, *Three Shades of Blue,* by Mildred Howard as installed on the Fillmore Street bridge. Ms. Manton presented digital slides showing various aspects of the project: 1. the panels of glass at the fabricator; 2. the etched poem by Quincy Troupe; 3. the artwork mock up at the installation site; and 4. the artwork as installed. Ms. Manton stated that the artwork is now completely installed. She noted that there was a minor problem with the graffiti coating. Because this coating was applied on site, there are some small air bubbles under the coating. Ms. Manton stated that the piece has been up for over a week and it has not been marked with graffiti.

Motion: Motion to approve the Artwork, *Three Shades of Blue,* by Mildred Howard as installed on the Fillmore Street bridge.
Moved: Stermer/Wilsey

7. **Los Niños Unidos Park**
Project Manager Judy Moran reported on the completion of the artwork by Isis Rodriguez titled *Los Niños del Sol.* The artwork is installed at six locations on the retaining walls at Los Niños Unidos Park, located at 23rd Street and Treat Avenue. Ms. Moran stated that this small park in the Mission is designed specifically for children. Ms. Moran presented slides of the installed artwork. She explained that Isis Rodriguez worked with public artist Ruth O'Day who gave the technical assistance necessary to translate the designs into permanent tiles. Ms. Moran stated that the artwork with its cartoon-like imagery was designed with children in mind.

Motion: Motion to accept into the Civic Art Collection a work by Isis Rodriguez titled *Los Niños del Sol,* 2003, a series of ceramic tile mosaics of images of flowers, caterpillars and children ranging in size from 10 inches square to approximately 21 inches high by 10 feet wide installed at six locations on the retaining walls at Los Niños Unidos Park, located at 23rd Street and Treat Avenue.
Moved: Stermer/Solomon

Motion: Motion to approve the Final Interim Payment in the amount of $2,000 to artist Isis Rodriguez for the completion of *Los Niños del Sol,* a series of ceramic tile mosaic artworks, installed at Los Niños Unidos Park at 23rd Street and Treat Avenue.
Moved: Stermer/Solomon

8. **Moscone Center Expansion Project**
Public Art Program Director Jill Manton reported on the progress of the installation of the Diller + Scofidio artwork. She was pleased to announce that the screen was successfully hoisted onto the armature and almost all of the mountings were perfectly aligned. Ms. Manton explained that due to the fillet welds on the footings, the screen would not lay flush against the armature. The project engineer is currently working to resolve this issue. Ms. Manton stated that although the installation work is still in progress, Apple is renting the Center for an upcoming convention and Apple will not permit construction work to occur during the convention's operating hours. Ms. Manton stated that she is working to resolve this issue. She also explained that the Moscone electrician Amelco is not up to schedule on the project. She added that although the specifications clearly state that holes should not be drilled into the armature, Amelco attached Nemo boxes to the armature with bolts rather than by welding. She explained that the project engineer has determined that this will not cause structural problems if the holes are re-drilled to be perfectly clean. She noted that additional work is being done on the wheels to allow them to move easily. Finally, Ms. Manton reported that Diller + Scofidio still need to record a tracking shot of the facade of the Moscone Center to use in the production of the final video. Ms. Manton stated that the project should be fully operational by mid-August.

Commissioner Gatti inquired whether a clear agreement has been made with the Convention Center regarding what can and cannot be displayed on the video screen. Ms. Manton stated that because the screen is part of the artwork, it cannot be used for any commercial purpose. It is to be used solely for the display of the Diller + Scofidio project related videos. Ms. Manton added that Diller + Scofidio may need to refresh the imagery in the future. Ms. Manton stated she is sending a letter to the Director of the Convention Center stating the terms and policies related to artwork

screen.

9. **New Business**

The following item was continued.
Information from Public Art Network Conference
Jill Manton

10. **Old Business**

11. **Adjournment**

As there was no further business, the meeting was adjourned at 4:50 p.m.

Submitted by Jennifer Lovvorn, Public Art Program Assistant

Approved by Jill Manton, Public Art Program Director, 7/02/03

7/02/03

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San Francisco Arts Commission

July 16 Meeting Cancelled

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cancelled

VISUAL ARTS COMMITTEE
Wednesday, July 16, 2003
3:00 p.m.
25 Van Ness Avenue, Suite 70

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Agenda

MEETING CANCELLED

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San Francisco Arts Commission

August 04, Special Meeting

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SPECIAL MEETING OF THE
VISUAL ARTS COMMITTEE
Monday, August 4, 2003
1:00 p.m.
25 Van Ness Avenue, Suite 70

Agenda

1. Consent
   1. Motion to approve the mural design by Mona Caron at 3857 20th Street funded by the Mayor's Neighborhood Beautification Fund.
   2. Motion to approve the mural design by Juana Alicia Montoya at the corner of York Street and 24th Street funded by the Mayor's Neighborhood Beautification Fund and the Potrero Nuevo Fund.

2. Helen Wills Playground
   Tonia Macneil
   Presentation of final design, color and material samples, and final budget for artwork by Amy Blackstone and request for approval of Design Development and approval to proceed with construction documents, fabrication, transportation and installation of the artwork.

   Motion: Motion to approve the final design and budget of artwork by Amy Blackstone for Helen Wills Playground and authorization to the Director of Cultural Affairs to modify the artist's contract to include fabrication, transportation and installation services for the artwork, for a total contract amount not to exceed $35,000.

3. Ocean View Recreation Center
   Tonia Macneil
   Presentation of final design, color and material samples and final budget for artwork by Jon Rubin and Jim Goldberg and request for approval of Design Development and approval to proceed with construction documents, fabrication, transportation and installation of the artwork.

   Motion: Motion to approve the final design and budget by Jon Rubin and Jim Goldberg for the Ocean View Recreation Center and authorization to the Director of Cultural Affairs to modify the artists' contract to include fabrication, transportation and installation of the artwork, for a total contract amount not to exceed $150,000.

4. Ocean View Library

Tonia Macneil
Presentation of final design, color and material samples and final budget for artwork by John Wehrle and request for approval of Design Development.

Motion: Motion to approve the final design by John Wehrle for the Ocean View Library.

5. **Koret Children's Quarters**
Nina Dunbar
Presentation of Art Enrichment Concept by Vicki Saulls

Motion: Motion to approve preliminary design for three pre-cast concrete animal sculptures (sea turtle, hermit crab and pelican) as presented by Vicki Saulls for the Koret children's Quarters.

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San Francisco Arts Commission

August 04

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SPECIAL MEETING OF THE
VISUAL ARTS COMMITTEE
Monday, August 4, 2003
1:00 p.m.
25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present

Stanlee Gatti, Ralph Guggenheim, Dugald Stermer; Absent: Barbara Stauffacher Solomon, Dede Wilsey.

Staff Present

Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Debra Lehane, Jennifer Lovvorn, Tonia Macneil, Judy Moran, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 1:10 p.m.

1. **Consent**
   1. Motion to approve the mural design by Mona Caron at 3857 20th Street funded by the Mayor's Neighborhood Beautification Fund.
   2. Motion to approve the mural design by Juana Alicia Montoya at the corner of York Street and 24th Street funded by the Mayor's Neighborhood Beautification Fund and the Potrero Nuevo Fund.

   Motion: Motion to adopt the consent calendar items.
   Moved: Gatti/Stermer

2. **Helen Wills Playground**
   Project Manager Tonia Macneil presented the final design proposal for an artwork by Amy Blackstone at the Helen Wills Playground. Ms. Macneil reminded the Commissioners that at the June 2003 Visual Arts Committee meeting the proposal was given tentative approval until material samples could be presented. At today's meeting Ms. Macneil presented those color and material samples and slides of the artwork in progress. She pointed out that the surface of the sample metalwork is more roughly hewn than it appears on the proposal boards. She added that in the current proposal there are only three columns and the figures at the top of the columns have been eliminated. She added that the exact column color and treatment of the top edge of the columns is yet to be determined by the artist. Ms. Macneil explained that the metal columns would fit snugly over columns of fiberglass and be illuminated by light fixtures with colored gels located inside the columns. She demonstrated how the colored light would appear as it

shone through the fiberglass and cut metal. She added that the artist will likely paint the metal a rust color.

Commissioner Guggenheim expressed concern about the bottom six feet of the columns and wondered if children would try to climb them. Ms. Macneil stated that the fiberglass fits so tightly behind the metal cutouts that it would be difficult for anyone to find good toeholds.

Motion: Motion to approve the final design and budget of artwork by Amy Blackstone for Helen Wills Playground and authorization to the Director of Cultural Affairs to modify the artist's contract to include fabrication, transportation and installation services for the artwork, for a total contract amount not to exceed $35,000.
Moved: Stermer/Gatti

3. **Ocean View Recreation Center**
Project Manager Tonia Macneil presented the design development rendering for the artwork by Jon Rubin and Jim Goldberg for the Ocean View Recreation Center. Ms. Macneil reminded the Commissioners that they had previously approved Jon Rubin and Jim Goldberg's artwork concept for the wall of trophies on the inside of the Recreation Center. Ms. Macneil stated that the trophies will be altered to replace the standard trophy figures with figures of ordinary people and the nameplates will be changed to incorporate short narratives gathered by children from the neighborhood. Each trophy will sit on its own small shelf, so that they appear to be floating in a random pattern on the wall. She reported that the artists propose to protect the trophies with a glass curtain wall that would be a maximum of 3 feet from the trophy wall. Ms. Macneil added that she has concerns related to the budget for this proposal and the ongoing maintenance of the work, and that she was withdrawing her request for approval of the final design and budget.

Commissioner Gatti stated that the proposal was conceptually strong, and he wondered if there might be a solution to the maintenance issues if the glass wall were sealed airtight. Civic Art Collection Program Director Debra Lehane stated that it is nearly impossible to make a seal completely airtight. The Commissioners expressed the belief that the artists could resolve the problems if they explored a variety of design solutions. Ms. Macneil stated that the artists need to find a solution for the maintenance that fits within the budget. Commissioner Guggenheim recommended that the artists address each of the problems very specifically before the Commissioners are asked to approve the final design and budget.

The following motion was continued.
Motion: Motion to approve the final design and budget by Jon Rubin and Jim Goldberg for the Ocean View Recreation Center and authorization to the Director of Cultural Affairs to modify the artists' contract to include fabrication, transportation and installation of the artwork, for a total contract amount not to exceed $150,000.

4. **Ocean View Library**
Project Manager Tonia Macneil presented the color and material samples related to the final design of the artwork by John Wehrle for the Ocean View Library. She explained that the artist proposed to create a complete environment for the stairwell and hallway at the library related to the theme "Words Fly Away." Ms. Macneil reminded the Commissioners that last year they had approved the design concept for this artwork, and that the current presentation pertained to the color scheme that the artist wished to alter to better match the library carpet.

Commissioner Gatti expressed concern regarding the impact of the proposed artwork and the ambiguity of the theme "Words Fly Away." Commissioner Guggenhiem stated that the site would be vastly improved by the proposed artwork. Currently the site is unwelcoming and does not feel unified. Commissioner Guggenhiem added that this artwork would help to solve both of those issues.

Motion: Motion to approve the final design by John Wehrle for the Ocean View Library.
Moved: Stermer/Gatti

5. **Koret Children's Quarters**
Project Manager Nina Dunbar presented the art enrichment concept for the Koret Children's Quarters by artist Vicki Saulls. Ms. Dunbar reported that Vicki Saulls worked with the project's landscape architects MIG to develop the theme of her artwork: three sculptures based on recognizable coastal animals--the sea turtle, the hermit crab and the pelican. These stylized cast concrete play sculptures would be located in the young children's area and are designed to be climbed on safely by children. Ms. Dunbar added that MIG is working with Friends of Recreation and Parks to commission additional sculptures using the three molds created for the sculptures. Ms. Dunbar presented the color samples for the concrete and the proposed locations for the sculptures along with drawings of each of the animals and a quarter scale model of the hermit crab.

Commissioner Gatti stated that MIG's design proposal for Koret Children's Quarters has been presented to the Civic Design Committee where there was some discussion about changing the proposed color scheme for the park. He added that as this issue has not yet been resolved, and it would be more appropriate to consider the artist's choice of color for the sculpture once the park's entire color scheme is resolved.

Motion: Motion to approve preliminary design for three pre-cast concrete animal sculptures (sea turtle, hermit crab and pelican) as developed by Vicki Saulls for the Koret Children's Quarters with specific decisions regarding final colors to occur at a later meeting.
Moved: Gatti/Stermer

6. **New Business**
As an item of new business, Project Manager Judy Moran reported on the status of the proposed performance by Flyaway Productions as part of the Art on Market Street Temporary Projects Program. The dance performance was to occur on a ramp set up in Justin Herman Plaza. Ms. Moran stated that she and the artist, Jo Kreiter have been encountering difficulty in processing the artist's contract due to concerns on the part of Risk Management, the City Attorney's office, and the Department of Public Works. Ms. Moran stated that the extent of the requirements may prohibit the use of the ramp, and she was concerned about the ability of the artist to implement the project.

7. **Old Business**

8. **Adjournment**

As there was no further business, the meeting was adjourned at 2:30 p.m.

Submitted by Jennifer Lovvorn, Public Art Program Assistant

Approved by Jill Manton, Public Art Program Director, 8/25/03

08/25/03

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San Francisco Arts Commission

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August 20 Meeting Cancelled

VISUAL ARTS COMMITTEE

Wednesday, August 20, 2003
3:00 p.m.
25 Van Ness Avenue, Suite 70

Agenda

MEETING CANCELLED

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San Francisco Arts Commission

September 08 Special Meeting

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SPECIAL MEETING OF THE VISUAL ARTS COMMITTEE

Monday, September 8, 2003
1:00 p.m.
25 Van Ness Avenue, Suite 70

Agenda

1. Consent
   1. Motion to approve the mosaic design by Ali Vieira and Luis Hernandez and youth at Urban ArtWORKS for planters at 3040 16th Street funded by the Mayor's Neighborhood Beautification Fund.
   2. Motion to authorize the Director of Cultural Affairs to modify the Arts Commission's Grant Agreement with Flyaway Productions for *How To Be A Citizen*, a dance performance for the Art on Market Street Temporary Projects Program, to increase the amount by $1,100 to pay for a security guard, for a total project budget not to exceed $22,800.
   3. Motion to authorize the Director of Cultural Affairs to modify Agreement Number CT01PUB10 with artist Sheila Ghidini to coordinate the Youth Arts Program for the Third Street Light Rail Project in increase the artist's compensation to a total amount not to exceed $35,000 to complete the final designs for the Youth Arts Program posters to be permanently displayed on the Third Street Light Rail transit platforms.
   4. Motion to approve six final designs for *Market Street*, a series of posters, for the Art on Market Street 2003 Kiosk Poster Series by the artist team of Margaret Crane and Jon Winet.

2. Gallery Report
   Rupert Jenkins

   Motion: Motion to approve November 2003 Gallery exhibition by Kamau Amu Patton.

   Motion: Motion to approve September 2003 Grove Street Windows exhibition by Shirly Shor.

   Motion: Motion to approve pool of "Commission 03" artists for gallery exhibition November 2003. Artists: Ulrika Andersson, Ellen Babcock, Sandow Birk, Kota Ezawa, Harrell Fletcher, Jona Frank, Jim Goldberg, Xylor Jane, Ed Kashi, Leonardogillesfleur, Michael Light, Paula McCartney, Paul Mullins, Abner Nolan, Chris Oliveria, Rex Ray, Tino Rodriguez, Will Rogan, Kathryn Spence, Josephine Taylor, JP Villegas, and Lee Walton. Collaborative artists teams: Libby Black & Geoff Chadsey, Anne Collier & Matthew Higgs, Stella Lai & Julio Morales, and Leah Modigliani & Jim Christensen.

Motion: Motion to approve honoraria payment of $300 to Kamau Amu Patton.

Motion: Motion to approve honoraria payment of $500 to Shirly Shor.

Motion: Motion to approve honoraria payment not to exceed $1,200 to Jeff Richards.

Motion: Motion to approve honoraria payment not to exceed $1,200 to Hajdeja Ehline aka Supernatural Design.

3. **Collections Report**
   Debra Lehane

4. **Third Street Light Rail**
   Judy Moran
   Presentation of documentation of a mock-up of the standard marquee pole sculpture designed by the Artist Team of Nobuho Nagasawa and Anita Margrill, drawings of final designs of three specialty marquee pole sculptures by the Artist Team of Art Rail, Ltd, mock-up of paving inserts and final designs of bird paving insets by the Artists Team of Art Rail Ltd, and discussion of revised canopy shadow installation design.

   Motion: Motion to approve the mock-up of a marquee pole sculpture of 11 tall marquee pole sculptures and 8 short marquee pole sculptures by the Artist Team of Nobuho Nagasawa and Anita Margrill for installation on the canopy poles of 19 transit platforms included in the Third Street Light Rail Project and approve permission to proceed to fabrication.

   Motion: Motion to approve the final designs of specialty marquee pole sculptures designed by the Artist Team of Art Rail Ltd for installation on the 4th and King, UCSF Mission Bay and 20th Street platforms, and to approve permission to proceed to fabrication.

   Motion: Motion to approve the mock-ups of stainless steel paving insets in the form of letters spelling Long Bridge by the Artist Team of Art Rail Ltd for installation with scoring on the Mission Rock, UCSF Mission Bay, and Mariposa platforms. and bird paving inset designs for the South Street platforms, and to approve permission to proceed to fabrication.

   Motion: Motion to approve the decreased number of shadow caster panels, with preliminary revised layouts, for the UCSF Mission Bay, 20th Street, Kirkwood/LaSalle, Oakdale/Palou, Revere/Shafter, Arleta and Sunnydale Third Street Light Rail plaftorms.

5. **Art on Market Street Kiosk Poster Series**
   Judy Moran
   Presentation of slides of four finalists and one alternate artist for the Art on Market Street 2004 Kiosk Poster Series.

   Motion: Motion to approve artists Katherine Aoki, Jason Jagel, Kerry Loewen, and Gabrielle Drinard, and one alternate Tracey Snelling, as recommended by the Artist Selection Panel, to each design and print for consecutive three month exhibitions 24 posters for the Art on Market Street 2004 Kiosk Poster Series.

   Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with artists Katherine Aoki, Jason Jagel, Kerry Loewen, and Gabrielle Drinard, and one alternate Tracey Snelling, each in the amount of $8,500, to

each design and print 24 posters for a three month exhibition as part of the Art on Market Street 2004 Kiosk Poster Series.

6. **Laguna Honda Hospital**
   Susan Pontious
   Project Update

   Revised proposal by Lewis deSoto.
   Motion: Motion to approve the revised proposal by Lewis deSoto for Laguna Honda Hospital.

   Revised proposal by Cliff Garten for Link Building entry at Laguna Honda Hospital.

   Preliminary proposal by Cheonae Kim.

   Revised proposal by Owen Smith for lobby murals.
   Motion: Motion to approve the revised proposal by Owen Smith for the Laguna Honda Hospital link building lobby murals.

7. **SoMa Park**
   Susan Pontious
   Project Update

   Motion: Motion to approve the following selection panel members for SoMa Park: Trisha Lagaso, curator, and Therese Martin, artist.

   Motion: Motion to approve the following finalists for SoMa Park: Ray Beldner, Peter Richards, Mark Brest van Kempen, and Irene Pijoan.

8. **Minnie and Lovie Ward Recreation Center**
   Tonia Macneil
   Project Update

9. **Moscone Center Expansion Project**
   Jill Manton
   Project Update

10. **New Business**

11. **Old Business**

12. **Adjournment**

08/28/2003

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San Francisco Arts Commission

September 08 Special Meeting

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SPECIAL MEETING OF THE VISUAL ARTS COMMITTEE

Monday, September 8, 2003
1:00 p.m.
25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present
Stanlee Gatti, Ralph Guggenheim, Dugald Stermer; Absent: Barbara Stauffacher Solomon, Dede Wilsey.

Staff Present
Nina Dunbar, Rupert Jenkins, Jill Manton, Judy Moran, Debra Lehane, Jennifer Lovvorn, Tonia Macneil, Judy Moran, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 1:07 p.m.

1. Consent
    1. Motion to approve the mosaic design by Ali Vieira and Luis Hernandez and youth at Urban ArtWORKS for planters at 3040 16th Street funded by the Mayor's Neighborhood Beautification Fund.
    2. Motion to authorize the Director of Cultural Affairs to modify the Arts Commission's Grant Agreement with Flyaway Productions for *How To Be A Citizen*, a dance performance for the Art on Market Street Temporary Projects Program, to increase the amount by $1,100 to pay for a security guard, for a total project budget not to exceed $22,800.
    3. Motion to authorize the Director of Cultural Affairs to modify Agreement Number CT01PUB10 with artist Sheila Ghidini to coordinate the Youth Arts Program for the Third Street Light Rail Project by increasing the artist's compensation to a total amount not to exceed $35,000 to complete the final designs for the Youth Arts Program posters to be permanently displayed on the Third Street Light Rail transit platforms.
    4. Motion to approve six final designs for *Market Street*, a series of posters, for the Art on Market Street 2003 Kiosk Poster Series by the artist team of Margaret Crane and Jon Winet.

    Motion: Motion to adopt the consent calendar items.
    Moved: Gatti/Stermer

2. Gallery Report

Gallery Director Rupert Jenkins reported that on Thursday, September 18 the Arts Commission Gallery opens three exhibitions in the Civic Center. Mr. Jenkins circulated the announcement for these exhibitions and noted that the gallery has recently redesigned its announcements in order to unify the programming for the various sites. Opening at the Gallery is "Construct 3: The Third Annual Installation Award Exhibition" featuring work by Bay Area artists J. Michael Deane and Mads Lynnerup. At View 155 is work by artist Shirley Shor who has created a virtual environment that interacts via digital projection with the building and a weather balloon that has been installed in the space. Mr. Jenkins presented a video clip of the artist's work explaining that the colorful pixilated imagery is generated by computer code that is written by the artist. At City Hall, is "Aging In America: The Years Ahead," a photographic and narrative exploration of what it means to grow old in America by Ed Kashi and Julie Winokur. Mr. Jenkins stated that there are a number of events that coincide with this exhibition: an interpretive version of the exhibition with photographs and an installation will be presented at 50 Crows Gallery in San Francisco in October; a selection of images from the project will be included in a group exhibition at the Berkeley Art Museum; and "Years Ahead" will be published by PowerHouse Books in Fall 2003. Mr. Jenkins stated that each of the opening receptions is two hours long and scheduled to begin at the following times: City Hall at 5:30 PM, Gallery at 6:00 PM, and View 155 at 7:00 PM.

Mr. Jenkins reported that on Friday, September 12 is a cocktail reception for the Host Committee members and artists who have donated to the upcoming Commission 03 fundraiser. This reception will take place at the home of a Gallery Advisory Board member. He added that Commissioners should have received an invitation by mail and are welcome to attend.

Mr. Jenkins stated that he is seeking approval to exhibit the work of the artists featured in the Commission 03 box collection in the front gallery along with artist Kamau Amu Patton in the back gallery in November 2003. These exhibitions would coincide with the Commission 03 fundraiser and launch party that is scheduled for November 7. He added that the majority of artists in the Commission 03 box collections have previously exhibited at the gallery. Mr. Jenkins presented slides of work by Kamau Amu Patton whose sculptures are made from twigs and mud and whose drawings reference imagery of weather patterns, traditional Haitian iconography, as well as invented symbology.

Motion: Motion to approve November 2003 Gallery exhibition by Kamau Amu Patton.
Moved: Gatti/Stermer

Motion: Motion to approve September 2003 Grove Street Windows exhibition by Shirly Shor.
Moved: Gatti/Stermer

Motion: Motion to approve pool of "Commission 03" artists for gallery exhibition November 2003. Artists: Ulrika Andersson, Ellen Babcock, Sandow Birk, Kota Ezawa, Harrell Fletcher, Jona Frank, Jim Goldberg, Xylor Jane, Ed Kashi, Leonardogillesfleur, Michael Light, Paula McCartney, Paul Mullins, Abner Nolan, Chris Oliveria, Rex Ray, Tino Rodriguez, Will Rogan, Kathryn Spence, Josephine Taylor, JP Villegas, and Lee Walton. Collaborative artists teams: Libby Black & Geoff Chadsey, Anne Collier & Matthew Higgs, Stella Lai & Julio Morales, and Leah Modigliani & Jim Christensen.
Moved: Stermer/Gatti

Motion: Motion to approve honoraria payment of $300 to Kamau Amu Patton.

Moved: Gatti/Stermer

Motion: Motion to approve honoraria payment of $500 to Shirly Shor.
Moved: Stermer/Gatti

Motion: Motion to approve honoraria payment not to exceed $1,200 to Jeff Richards.
Moved: Gatti/Stermer

Motion: Motion to approve honoraria payment not to exceed $1,200 to Hajdeja Ehline aka Supernatural Design.
Moved: Stermer/Gatti

3. **Collections Report**
There was no Collections Report.

4. **Third Street Light Rail**
Project Manager Judy Moran began her report on the Third Street Light Rail project by reminding Commissioners that they had previously approved the general design concepts for the work at the various stations and that today she would be presenting documentation of mock-ups and modified designs for further review. She added that some of the artists have revised their designs to properly integrate the artwork with the architecture.

Ms. Moran presented a digital slide of the mock-up of the standard marquee pole sculpture designed by the Artist Team of Nobuho Nagasawa and Anita Margrill for 18 platforms, with a larger design for the ten platforms with 40 foot poles, and a smaller version for the 8 platforms with 25 foot poles. The mock-up reflects the accurate scale of the artwork, but differs from the proposal in that it is unpainted and is mounted on a square pole. The finished piece will be brushed steel with the sheaths and collars painted apple green to match the pole.

Ms. Moran presented three marquee pole sculpture designs by Art Rail Ltd, the Artist Team for Mission Bay: 1. a video clip of the spinning wheel mock-up for the 4th and King platform; 2. a digital slide of the spiral pole sculpture for the two 20th Street platforms; and 3. a video clip of a spinning element from the helix inspired pole sculpture for the two UCSF Mission Bay platforms. She also presented a mock-up of a letter that is one of the stainless steel paving insets which will form the letters of "Long Bridge," to be installed on the six Mission Rock, UCSF and Mariposa platforms, with scoring resembling wood planks like the planks used on the original Long Bridge. Ms. Moran also presented the final designs of the circular concrete paving insets, with stainless steel birds indigenous to the area and crushed abalone shell, to be installed on the two 20th Street platforms.

Ms. Moran reported that due to recently revised cost estimates for all the Third Street Light Rail art elements, the total art enrichments costs were now anticipated to exceed the limits of the Third Street art enrichment budget, which is a fixed amount. Based on her concern that the projects stay within budget, she was recommending that the number of canopy shadow panels be reduced from eight to four at each of the 10 platforms on which they are scheduled to be installed. She was also recommending that this adjustment be made now so that the budget reduction would be equitably distributed among all the neighborhoods.

Motion: Motion to approve the mock-up of a marquee pole sculpture of 11 tall marquee pole sculptures and 8 short marquee pole sculptures by the Artist

Team of Nobuho Nagasawa and Anita Margrill for installation on the canopy poles of 19 transit platforms included in the Third Street Light Rail Project and approve permission to proceed to fabrication.
Moved: Gatti/Stermer

Motion: Motion to approve the final designs of specialty marquee pole sculptures designed by the Artist Team of Art Rail Ltd for installation on the 4th and King, UCSF Mission Bay and 20th Street platforms, and to approve permission to proceed to fabrication.
Moved: Stermer/Gatti

Motion: Motion to approve the mock-ups of stainless steel paving insets in the form of letters spelling Long Bridge by the Artist Team of Art Rail Ltd for installation with scoring on the Mission Rock, UCSF Mission Bay, and Mariposa platforms, and bird paving inset designs for the South Street platforms, and to approve permission to proceed to fabrication.
Moved: Gatti/Stermer

Motion: Motion to approve the decreased number of shadow caster panels, with preliminary revised layouts, for the UCSF Mission Bay, 20th Street, Kirkwood/LaSalle, Oakdale/Palou, Revere/Shafter, Arleta and Sunnydale Third Street Light Rail platforms.
Moved: Stermer/Gatti

5. **Art on Market Street Kiosk Poster Series**
Project Manager Judy Moran announced that the artist selection panel for the Art on Market Street 2004 Kiosk Poster Series met and selected Katherine Aoki, Jason Jagel, Kerry Loewen, and Gabrielle Drinard, as the four finalists, and Tracey Snelling as an alternate. Ms. Moran showed slides of past work for each finalist and explained each of their proposals.

Katherine Aoki is a relief printer who uses colorful cartoon-like imagery. Her proposal is to create pieces that resemble comic book covers featuring people performing startling acts of kindness.

Jason Jagel is a painter who works in acrylic and pencil to create abstract compositions of cartoonish figures. He proposes to create pieces that are an episodic fictional account of inhabitants on Market Street loosely based on a science fiction novel by Phillip K. Dick.

Kerry Loewen is a photographer whose work references definitions of identity. She proposes to take black and white portraits of the back of heads of people from Market Street.

Gabrielle Drinard is an artist who works with scratchboard to create black and white drawings of figures struggling with one another. She proposes to create scratchboard drawings of interactions between humans and pigeons.

Alternate Tracey Snelling photographs tableaus of San Francisco cityscapes that she has created. She proposes to create architectural models of parts of Market Street and photograph them on site.

Motion: Motion to approve artists Katherine Aoki, Jason Jagel, Kerry Loewen, and Gabrielle Drinard, and one alternate Tracey Snelling, as recommended by the Artist Selection Panel, to each design and print for consecutive three month exhibitions 24 posters for the Art on Market Street 2004 Kiosk Poster Series.
Moved: Gatti/Stermer

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with artists Katherine Aoki, Jason Jagel, Kerry Loewen, and Gabrielle Drinard, and one alternate Tracey Snelling, each in the amount of $8,500, to each design and print 24 posters for a three month exhibition as part of the Art on Market Street 2004 Kiosk Poster Series.
Moved: Stermer/Gatti

6. **Laguna Honda Hospital**
Project Manager Susan Pontious began her report by reminding Commissioners that artist Lewis deSoto had been selected to create an artwork about the history of Laguna Honda Hospital. He had originally proposed to create an outdoor wall featuring a timeline made of porcelain and enamel plaques to be located on the grassy area in front of the hospital's Link Building. Because Laguna Honda Hospital would like to use the grassy area for events, they declined the use of that space to locate artwork. Lewis deSoto revised his proposal to create 16 tapestries based on historical photographs of important events that have occurred at the hospital. The recurring motif in each of the tapestries would be a wood grain background and an open book featuring a different historical photograph. For this project the artist would use a digital technique created by Magnolia Editions to translate photographic imagery into tapestry. The artist presented a sample tapestry and explained that the photographic quality is achieved by the overlapping of color threads that creates additional colors. He added that the tapestry would have a protective UV and fire resistant coating. Ms. Pontious stated that the Laguna Honda Hospital Art Steering Committee likes the revised proposal. She added that the work would likely be located in the corridor that links the historic Administration building to the new Link Building.

Motion: Motion to approve the revised proposal by Lewis deSoto for Laguna Honda Hospital.
Moved: Stermer/Gatti

Ms. Pontious continued her report by presenting the revised proposal by Cliff Garten for the Link Building entry at Laguna Honda Hospital. She stated that the artist originally proposed to do a text-based treatment to the glass façade, but the proposal was rejected by the hospital. The revised proposal is for two sculptures that are made of woven stainless steel forming an outer skin and each has a lit interior ball shape. Commissioner Guggenheim stated that there doesn't seem to be a relationship between the sculpture and the building. Commissioner Stermer stated that he likes the organic shape of the sculptures and they remind him of biology and topiary. Ms. Pontious pointed out that the artist uses similar organic shapes for the horizontal portions of the handrails in the hospital's interior. In order to address questions regarding the how the piece will be lit and how it will relate to the front of the building, Ms. Pontious will request that the artist submit a revised rendering that accurately shows how the interior lighting would appear and that accounts for the actual color, texture and scale of the building.

Ms. Pontious then presented the preliminary proposal by Cheonae Kim for the tile artwork on opposing walls in the aqua therapy room. The artist plans to work with 3" x 6" tiles that were specified by the architect and will therefore not have to come out of the art enrichment budget. Ms. Pontious stated that a portion of the wall where the artwork will be installed is recessed to be used as storage for a blue pool cover. Because the pool cover will interrupt the composition of the piece, she will ask the artist to reconsider her design to account for that block of color. Ms. Pontious added that the hospital has also asked the artist to address the tiled rim of the pool. Commissioner

Guggenheim stated that he likes the proposal.

The following motion was continued.
Motion: Motion to approve the revised proposal by Owen Smith for the Laguna Honda Hospital link building lobby murals.

7. **SoMa Park**
Project Manager Susan Pontious reported that selection panel will soon be meeting to select the artist for the SoMa Park project. She added that because the artists are from the pre-qualified pool of artists who are already approved by the Commissioners, she asked to remove the motion to approve the finalist artists.

Motion: Motion to approve the following selection panel members for SoMa Park: Trisha Lagaso, curator, and Therese Martin, artist.
Moved: Gatti/Stermer

The following motion was removed.
Motion: Motion to approve the following finalists for SoMa Park: Ray Beldner, Peter Richards, Mark Brest van Kempen, and Irene Pijoan.

8. **Minnie and Lovie Ward Recreation Center**
Project Manager Tonia Macneil reported on the progress of the artists' design for the Ocean View Recreation Center. She stated that she was scheduled to meet soon with the City's design team and with a key community group, and that she expected these meetings to be crucial to the success of the project. Ms. Macneil reminded the Commissioners that they had previously approved Jon Rubin and Jim Goldberg's artwork concept for the wall of trophies on the back wall of the Recreation Center's community room. She reported that, in response to requests from the Recreation Department, the artists had altered their original proposal to replace the glass curtain wall with a system of sliding glass doors that could be opened for periodic maintenance. In addition, they had deleted the trophies under the building's window. The City architect had suggested construction of a "pocket wall" or a "U-wall" around the large window so that access to the window is preserved. As a result, the trophies will appear to be in an enormous recessed case covering the sides and top of the 26-foot high by 40-foot wide wall. Ms. Macneil presented drawings of the new trophy case design.

9. **Moscone Center Expansion Project**
Public Art Program Director Jill Manton reported on the progress of the Diller + Scofidio project at Moscone Center. She stated that on July 8th there was an accident at Moscone caused by Sheedy Crane in which one of the armature legs slipped and fell several feet causing minor damage to the roof, guardrail and metal trim. Since then, all the bolts on the armature have been replaced in case there was any damage caused by torque. Now it appears that the accident might have also damaged the LED modules. According to Matthew Johnson of Diller + Scofidio, since the accident both the resolution of the grain and the color quality of the screen are off. She added that Multimedia speculates that the accident caused damage to the screen and that they have concluded that all the diode modules have to be replaced at a total cost of $110,000 to $120,000. They have already ordered the replacement modules. Ms. Manton had visited the Multimedia studio to inspect the screen prior to its installation at which point the screen was working fine. She stated that although the screen was installed on June 18th, she had not seen it in operation on site prior to the accident. Ms. Manton added that Multimedia has yet to provide a conclusive report to support their position. Multimedia has recommended an engineering firm in New Jersey to determine if the damage is

related to the accident. It has not been determined who is responsible to pay for the engineer to provide this report. Ms. Manton is now consulting with the City Attorney as to how to proceed. Commissioner Guggenheim inquired whether there is project insurance to cover the repair costs. Ms. Manton stated that insurance may cover the cost if there is proof that Sheedy's accident caused the damage. She added that the new diode modules will arrive within eight weeks and that Multimedia plans to install them immediately regardless of the findings related to fault. Ms. Manton stated that the audiovisual elements are still in progress and that the video content is being finalized.

10. **New Business**

11. **Old Business**

12. **Adjournment**

As there was no further business, the meeting was adjourned at 2:45 p.m.

Submitted by Jennifer Lovvorn, Public Art Program Assistant

Approved by Jill Manton, Public Art Program Director, 9/16/03

08/28/2003

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San Francisco Arts Commission

September 17

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VISUAL ARTS COMMITTEE
Wednesday, September 17, 2003
3:00 p.m.
25 Van Ness Avenue, Suite 70

Agenda

1. **Consent**
   1. Motion to approve the design of murals by Susan Cervantes for panels on the fence at 100 Alemany Street (Farmers Market) funded by Neighborhood Beautification.

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2. **Gallery Report**
   Rupert Jenkins

3. **Collections Report**
   Debra Lehane
   Update on Collection Projects

   Discussion of existing murals at Joseph Lee Recreation Center and Harvery Milk Recreation Center

   Discussion regarding Bufanos/Valencia Gardens to Randall Museum

   Motion: Motion to approve the loan of eight Bufano animal sculptures removed from the Valencia Gardens to the Joseph Randall Museum for a period up to three years.

4. **Laguna Honda Hospital**
   Susan Pontious
   Project Update

   Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Lewis deSoto for an amount not to exceed $135,000 to design, fabricate, transport and install 16 tapestries for Laguna Honda Hospital and Rehabilitation Center.

   Motion: Motion to approve the revised design by Owen Smith for the Link Building lobby murals for Laguna Honda Hospital and Rehabilitation Center.

   Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Owen Smith for an amount not to exceed $310,000 to fabricate, transport and install terra cotta sculptural reliefs and glass mosaic panels on three resident floors and 3 lobby murals in the link building lobby of Laguna Honda Hospital and Rehabilitation Center.

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Takenobu Igarishi for an amount not to exceed $260,000 to fabricate, transport and install wood and terra cotta relief sculptures and a suspended powder coated steel sculpture on three resident floors of Laguna Honda Hospital and Rehabilitation Center.

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Beliz Brother for an amount not to exceed $260,000 to fabricate, transport and install photographic lightboxes on 3 resident floors for Laguna Honda Hospital and Rehabilitation Center.

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Terry Hoff for an amount not to exceed $260,000 to fabricate, transport and install relief sculpures on 3 resident floors for Laguna Honda Hospital and Rehabilitation Center.

5. **Moscone Center Expansion Project**
   Jill Manton
   Project Update

6. **Minnie and Lovie Ward Recreation Center**
   Jill Manton

   Review of Design Development documents

   Motion: Motion to approve the final design of "Heroes OMI", by Jon Rubin and Jim Goldberg, a floor-to-ceiling trophy case to be installed on the back wall of the community room at the Minnie and Lovie Ward Recreation Center.

7. **Eureka Valley Recreation Center**
   Nina Dunbar
   Review Artist's Conceptual Design

   Motion: Motion to approve the conceptual design by artist Vicki Saulls for artwork at the new Eureka Valley Recreation Center.

   Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Vicki Saulls for an amount not to exceed $42,000 to fabricate, transport and install artwork at Eureka Valley Recreation Center.

8. **New Business**

9. **Adjournment**

9/10/2003

Notices
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San Francisco Arts Commission

September 17

VISUAL ARTS COMMITTEE
Wednesday, September 17, 2003
3:00 p.m.
25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present
Stanlee Gatti, Barbara Stauffacher Solomon, Dugald Stermer;
Absent: Ralph Guggenheim, Dede Wilsey.

Staff Present
Richard Newirth, Director of Cultural Affairs; Nina Dunbar, Rupert Jenkins, Jill Manton, Judy Moran, Debra Lehane, Jennifer Lovvorn, Susan Pontious.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:05 p.m.

1. **Consent**
   1. Motion to approve the design of murals by Susan Cervantes for panels on the fence at 100 Alemany Street (Farmers Market) funded by Neighborhood Beautification.

      Motion: Motion to adopt the consent calendar items.
      Moved: Stermer/Solomon

2. **Gallery Report**
   Gallery Director Rupert Jenkins began his report by presenting some of the artwork that will be included in

the Commission 03 box collections. He stated that box collections will be for sale at the launch event on November 7 and are priced at $450 and $850. He added that the Commission 03 Host Committee cocktail reception was a success and raised $4,500.

Mr. Jenkins reminded Commissioners that on Thursday, September 18 the Arts Commission Gallery opens three exhibitions in the Civic Center: at the Gallery is "Construct 3: The Third Annual Installation Award Exhibition," at City Hall is "Aging In America: The Years Ahead," and at View 155 is "Rhizome," a digital projection. The opening receptions are each two hours long and scheduled to begin at the following times: City Hall at 5:30 PM, Gallery at 6:00 PM, and View 155 at 7:00 PM.

3. **Collections Report**

Civic Art Collection Program Director Debra Lehane reported that due to upcoming construction, the eight animal sculptures by Bufano at Valencia Gardens are being removed. She stated that she has located a temporary site for the sculptures: the Joseph Randall Museum. She added that the sculptures might be relocated to Valencia Gardens after the construction is complete.

Motion: Motion to approve the loan of eight Bufano animal sculptures removed from the Valencia Gardens to the Joseph Randall Museum for a period up to three years.
Moved: Solomon/Stermer

Ms. Lehane reported that two recreation centers are currently undergoing Seismic/ADA construction work. Located at Joseph Lee Recreation Center Recreation Center is a mural by Dewey Crumpler and at Harvey Milk Recreation Center is a mural by Johanna Poethig. Both of these murals are at risk of destruction and there are currently no funds to preserve or relocate these murals. Ms. Lehane stated that although the murals are not part of the Civic Art Collection, she feels that the Arts Commission has a responsibility to consider these works. Ms. Lehane feels that in general it is important to develop a system and criteria to assess whether a particular mural

is culturally important and therefore worth saving. Director of Cultural Affairs Richard Newirth stated that he has informed the Recreation and Parks Department that the Arts Commission must be notified early on about construction work that would impact any artwork on the building. Ms. Lehane added that she would like to do a curatorial assessment of existing murals in order to have a comprehensive understanding of the quality of the murals located throughout the city.

4. **Laguna Honda Hospital**
Project Manager Susan Pontious reported on various art enrichment projects at Laguna Honda Hospital. She reminded Commissioners that at the last meeting they reviewed the revised proposal by Lewis deSoto. She presented design proposals by the following artists: Owen Smith, Takenobu Igarishi, Beliz Brother, and Terry Hoff.

Owen Smith proposes to create a number of murals based on WPA era imagery of men working on the Golden Gate Bridge. Commissioner Stermer stated that he would like to see distinctive features from the Golden Gate Bridge in the design.

Takenobu Igarishi proposes to create wood and terra cotta relief sculptures and a suspended powder coated steel sculpture on three resident floors. Ms. Pontious reminded Commissioners that they had previously approved the design documents and that today she is seeking approval to enter into contract with the artist.

Beliz Brother proposes to create photographic light boxes featuring flower imagery to be located on the three resident floors. Ms. Pontious stated that Commissioners have also previously approved this design proposal and that she now needs approval to enter into contract.

Terry Hoff works with resins and plastics and proposes to create three artworks for the resident floors. The first is an arrangement of clocks, all of which are functioning. The second features a series of chalkboards that are designed to be written on by residents. The third is a construction assemblage with interactive pieces.

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Lewis deSoto for an amount not to exceed $135,000 to design, fabricate, transport and install 16 tapestries for Laguna Honda Hospital and Rehabilitation Center.
Moved: Stermer/Solomon

Motion: Motion to approve the revised design by Owen Smith for the Link Building lobby murals for Laguna Honda Hospital and Rehabilitation Center.
Moved: Solomon/Stermer

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Owen Smith for an amount not to exceed $310,000 to fabricate, transport and install terra cotta sculptural reliefs and glass mosaic panels on three resident floors and 3 lobby murals in the link building lobby of Laguna Honda Hospital and Rehabilitation Center.
Moved: Stermer/Solomon

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Takenobu Igarishi for an amount not to exceed $260,000 to fabricate, transport and install wood and terra cotta relief sculptures and a suspended powder coated steel sculpture on three resident floors of Laguna Honda Hospital and Rehabilitation Center.
Moved: Solomon/Stermer

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Beliz Brother for an amount not to exceed $260,000 to fabricate, transport and install photographic light boxes on 3 resident floors for Laguna Honda Hospital and Rehabilitation Center.
Moved: Stermer/Solomon

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Terry Hoff for an amount not to exceed $260,000 to fabricate, transport and install relief sculptures on 3 resident floors for Laguna Honda Hospital and Rehabilitation Center.
Moved: Stermer/Solomon

5. **Moscone Center Expansion Project**

Public Art Program Director Jill Manton reported on the progress of the Diller + Scofidio project at Moscone Center. At the direction of the City Attorney, Ms. Manton sent a letter to Sheedy Crane with the cost estimate from Multimedia for repair of the LED screen. She reported that Pol-X West has had to do retrofit work on the system and they are hopeful that this will address the motion problems. Ms. Manton added that the roof elevation varies due to drainage, which causes the armature to jostle as it moves along the track. To address this problem Diller + Scofidio has proposed to build a level elevated track along which the screen's arm would travel. The estimated cost of the proposed track is $15,000 to $20,000.

6. **Minnie and Lovie Ward Recreation Center**
There was no report for the Minnie and Lovie Ward Recreation Center.

The following motion was continued.
Motion: Motion to approve the final design of "Heroes OMI," by Jon Rubin and Jim Goldberg, a floor-to-ceiling trophy case to be installed on the back wall of the community room at the Minnie and Lovie Ward Recreation Center.

7. **Eureka Valley Recreation Center**
Project Manager Nina Dunbar presented the conceptual design for an artwork by Vicki Saulls for the new Eureka Valley Recreation Center. Ms. Dunbar explained that artist's concept has an interior and exterior component. For the exterior on the columns at the gate entries, the artist proposes to create four 16" x 16" sculpted, cast-concrete relief tiles featuring open hands. The theme of hands is used to convey that the building is open and welcoming to all. For the interior in the lobby, the artist proposes to install an assemblage of relief tiles featuring cast hands of actual community members. The artist will use a variety of hands to reflect the diversity of people that use the facility and the activities and human relationships that characterize the facility. Ms. Dunbar reported that the artist held a demonstration of the casting technique and has begun to recruit volunteer hand models from the community. The Commissioners stated that the hand casting is beautiful, but they recommended

that the artist reconsider the layout of the tiles for the interior. They would like to see a simplified arrangement.

Motion: Motion to approve the conceptual design with revised interior composition to be developed by artist Vicki Saulls for artwork at the new Eureka Valley Recreation Center.
Moved: Stermer/Solomon

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Vicki Saulls for an amount not to exceed $42,000 to fabricate, transport and install artwork at Eureka Valley Recreation Center.
Moved: Stermer/Solomon

8. **New Business**

9. **Old Business**

10. **Adjournment**

As there was no further business, the meeting was adjourned at 4:05 p.m.

Submitted by Jennifer Lovvorn, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs , 9/26/03

09/26/2003

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San Francisco Arts Commission

October 15

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VISUAL ARTS COMMITTEE
Wednesday, October 15, 2003
3:00 p.m.
25 Van Ness Avenue, Suite 70

Agenda

1. **Consent**
   1. Motion to approve a revised plaque to commemorate Russian Sailors to be placed on Russian Hill as a gift from the United Humanitarian Mission with support from the Government of the Russian Federation.

2. **Collections Report**
   Debra Lehane

3. **West Portal Clubhouse**
   Nina Dunbar
   Review Artist's Conceptual Design

   Motion: Motion to approve artist Aileen Barr's conceptual design for artwork at the new West Portal Clubhouse.

   Motion: Motion to authorize the Director of Cultural Affairs to enter in to contract with the artist Aileen Barr for design development, fabrication and installation of the approved design for an amount not to exceed $17,000.

4. **Visitacion Valley Clubhouse Project Completion**
   Nina Dunbar

   Motion: Motion to approve final payment to artist Victor Mario Zaballa in an amount to be negotiated with the City Attorney.

5. **Minnie and Lovie Ward Recreation Center**
   Jill Manton

   Motion: Motion to approve design development, construction documents and mock-up for Minnie and Lovie Ward Recreation Center.

   Motion: Motion to authorize the Director of Cultural Affairs to enter in to contract with the artists Jim Goldberg and Jon Rubin for fabrication and installation of the approved design for an amount not to exceed $130,000.

6. **Moscone Center Expansion Project**
   Jill Manton

Project Update

7. **New Central Subway Start Up and Planning**
   Jill Manton

8. **Academy of Sciences Start Up**
   Jill Manton
   Discussion of MOU with Academy of Sciences

9. **New Business**

10. **Adjournment**

10/9/03

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San Francisco Arts Commission

October 15

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VISUAL ARTS COMMITTEE
Wednesday, October 15, 2003
3:00 p.m.
25 Van Ness Avenue, Suite 70

Minutes

Commissioners Present
Barbara Stauffacher Solomon, Dugald Stermer, Dede Wilsey; Absent: Stanlee Gatti, Ralph Guggenheim.

Staff Present
Nina Dunbar, Jill Manton, Judy Moran, Debra Lehane, Jennifer Lovvorn, Tonia Macneil, Susan Pontious.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:10 p.m.

1. **Consent**
   1. Motion to approve a revised plaque to commemorate Russian Sailors to be placed on Russian Hill as a gift from the United Humanitarian Mission with support from the Government of the Russian Federation .

      Motion: Motion to adopt the consent calendar items.
      Moved: Solomon/Wilsey

2. **Collections Report**
   There was no Collections Report.

3. **West Portal Clubhouse**
   Project Manager Nina Dunbar presented the conceptual design for the artwork at the new West Portal Clubhouse. Ms. Dunbar explained that artist's concept is based on a "secret garden" theme as expressed through flora and fauna motifs. The artist proposes to create an artwork with three elements: a sculpted tile design for the building's north and east exterior walls, a colored concrete and ceramic pad at the door area, and painted accent floor tiles for the interior.

   The Commissioners liked the color scheme for the artwork but recommended that the artist alter the layout of the exterior tiles to be more compatible with the geometry of the building's architecture. Commissioners Solomon and Stermer suggested that the artist consider a layout that forms a classical frieze-like band that wraps around the building just below the roofline. Commissioners thought the random placement of floor tiles was not effective

and preferred that the artist use the floor tiles as a border or that they be eliminated. Ms. Dunbar said that she would ask the artist to propose some alternative layouts for the committee's review for the November or December Visual Arts Committee meeting.

Motion: Motion to approve artist Aileen Barr's conceptual design with modifications as per the Visual Arts Committee's recommendations for artwork at the new West Portal Clubhouse.
Moved: Solomon/Wilsey

Motion: Motion to authorize the Director of Cultural Affairs to enter into a contract with the artist Aileen Barr for design development, fabrication and installation of the approved design for an amount not to exceed $17,000.
Moved: Wilsey/Solomon

4. **Visitacion Valley Clubhouse Project Completion**
There was no report for the Visitacion Valley Clubhouse project.

The following motion was continued.
Motion: Motion to approve final payment to artist Victor Mario Zaballa in an amount to be negotiated with the City Attorney.

5. **Minnie and Lovie Ward Recreation Center**
Project Manager Tonia Macneil reported on the progress of the Minnie and Lovie Ward Recreation Center project. She stated that the Bureau of Architecture, the architect and the artists have come to an agreement that the current proposed design is sufficiently resolved, although the artwork budget is extremely tight. Ms. Macneil presented a mock-up of a mounted trophy and explained that the trophy figures will be replaced with generic male and female figures. Commissioners questioned the effectiveness of the use of generic figures with text on plaques in communicating the artists' message. There was concern that only a few of the texts would be read before people lost interest and the artists' intention to inspire OMI residents would be quickly lost. However, Commissioners agreed that the artists' proposal was very strong nonetheless. Staff agreed to communicate the Commissioners' concerns to the artists. Ms. Macneil added that she has asked the artists to paint the background with a color other than black. Civic Art Collection Program Director Debra Lehane recommended that the artists use eggshell surface paint so that it can be washed.

Motion: Motion to approve design development, construction documents and mock-up for Minnie and Lovie Ward Recreation Center.
Moved: Solomon/Wilsey

Motion: Motion to authorize the Director of Cultural Affairs to enter into a contract with the artists Jim Goldberg and Jon Rubin for fabrication and installation of the approved design for an amount not to exceed $130,000.
Moved: Wilsey/Solomon

6. **Moscone Center Expansion Project**
Public Art Program Director Jill Manton reported on the progress of the Diller + Scofidio project at Moscone Center. She stated that the president of Multimedia has spoken with the president of Sheedy Crane. Sheedy Crane may have agreed to pay for some of the modules that were damaged as a result of the accident in which one of the armature legs slipped and fell several feet off

the track. Ms. Manton reminded Commissioners that the roof elevation varies to provide drainage, which makes the movement of the festooning arm difficult as it moves along the roof. Pol-X is currently designing a level elevated track along which the festooning arm would travel. Ms. Manton added that the video is almost complete.

7. **New Central Subway Start-Up and Planning**
   Public Art Program Director Jill Manton reported that she has met with Muni to discuss the start-up and planning related to the new Central Subway. The Central Subway will connect Chinatown to the Caltrain Station and the Third Street Light Rail with stops at Clay and Stockton, Union Square, the Moscone Center, PacBell Stadium and South Park. The new subway will have substantial art enrichment with an estimated budget of $8 to $10 million. Ms. Manton expects that schematic designs will commence early next year. Meanwhile, she is developing an art enrichment plan and is seeking ideas and recommendations from the Commissioners.

8. **Academy of Sciences Start Up**
   Public Art Program Director Jill Manton reported that she had joined Stanlee Gatti and Nancy Gonchar in a meeting with the California Academy of Sciences Executive Director Pat Kociolek last spring. In response to the Academy's concerns, Ms. Manton has developed a Memorandum of Understanding that defines how the Arts Commission and the Academy of Sciences will proceed with the art enrichment project. It specifies that an art steering committee will be created to select the artwork and have oversight over its implementation. The committee will be comprised of a curator from the Fine Arts Museum, an Arts Commissioner, a representative from the Academy and the architectural firm, as well as two other arts professionals: one to be nominated by the Arts Commission and one to be nominated by the Academy. Commissioner Stermer volunteered to serve on this committee as the Commission representative. Ms. Manton added that she has been working with the City Attorney's office to determine whether the 1995 bond was subject to art enrichment. The attorney has determined that under the previous City Ordinance up to 2% of the construction budget is to be used for art enrichment. This has been communicated to the Academy Team.

9. **New Business**

10. **Old Business**

11. **Adjournment**

As there was no further business, the meeting was adjourned at 4:00 p.m.

Submitted by Jennifer Lovvorn, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs , 10/27/03

10/27/2003

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San Francisco Arts Commission

November 19

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VISUAL ARTS COMMITTEE

Wednesday, November 19, 2003
3:00 p.m.
25 Van Ness Avenue, Suite 70

Agenda

1. Consent
   1. Motion to authorize the Director of Cultural Affairs to enter into a 3 year contract with Atthowe Fine Arts Services for an amount of $25,000 for transportation, installation and storage of the Art Collection.

   2. Motion to approve the following pool of arts professionals to join the existing pool of selection panelists for Public Art Projects commencing in 2003, 2004 and 2005: Michael Almaguer, Artist; Mike Arcega, Artist; Marie Johnson Calloway, Artist; Kevin Chen, Program Director, Intersection for the Arts; Sergio De La Torre, Artist and Educator; Lewis De Soto, Artist and Educator; Don Douglas, Public Art Administrator; Walter Hood, Landscape Architect; Stephanie Johnson, Artist; Lizetta leFalle-Collins; Rory Nakata, Professor of Art, College of San Mateo; Pepe Ozan, Artist; Silvia Poloto, Artist; Carolina Ponce De Leon, Director, Galeria de la Raza; Hilda Shum, Artist; Yoshio Taylor, Artist; Rene Yung, Artist and Graphic Designer; Wang Po Shu, Artist.

2. Gallery Report
   Gallery Staff

   Motion: Motion to approve January 2004 Gallery exhibition by Patrick Rock.

   Motion: Motion to approve January 2004 Gallery exhibition by Mary Elizabeth Yarbrough.

   Motion: Motion to approve honoraria payment of $300 to Patrick Rock.

   Motion: Motion to approve honoraria payment of $200 to Mary Elizabeth Yarbrough.

   Motion: Motion to approve exhibition proposals by three finalists for Emerging Curator Award (names to be confirmed at the meeting).

   Motion: Motion to approve $100 honoraria plus $500 honoraria payable to one winning finalist from the above named three finalists for Emerging Curator Award.

3. Collections Report
   Debra Lehane
   Acceptance of Gift into the Collection

   Motion: Motion to accept on behalf of the City and County of San Francisco, a bust of Willie L. Brown, Jr. by artist Richard MacDonald, 2003, bronze on pedestal, 29" tall by 20 1/2" shoulder to shoulder given by Richard MacDonald to be placed in City Hall.

   Collections Update

4. **SOMA Park**
   Susan Pontious

   Motion: Motion to approve the selection of Irene Pijoan for SOMA Park.

5. **Laguna Honda Hospital**
   Susan Pontious

   Motion: Motion to approve the revised proposal from Arlan Huang for Laguna Honda Hospital.

6. **Ocean Avenue Streetscape Project**
   Kristen Zaremba

   Motion: Motion to approve the final Ocean Avenue/Balboa Park Station Area Public Art Master Plan created by the San Francisco Arts Commission and artist Ann Chamberlain.

   Motion: Motion to approve artist Laurel True's conceptual design for artwork for the Ocean Avenue Streetscape Project.

   Motion: Motion to authorize the Director of Cultural Affairs to enter into a contract with artist Laurel True for an amount not to exceed $45,000 to fabricate, transport and install two mosaic sculptural columns for the Ocean Avenue Streetscape Project.

7. **Moscone Center Expansion Project**
   Jill Manton
   Report on Status of Project, Presentation of Video Excerpt, and Discussion of Use Issues and Exceptions.

   Motion: Motion to approve pre-recorded video material for *Facsimile* by Diller + Scofidio.

8. **Academy of Sciences**
   Jill Manton

   Motion: Motion to approve the participation of Commissioner Dugald Stermer as an Arts Commission representative on the Academy Arts Advisory Committee.

9. **New Business**

10. **Old Business**

11. **Adjournment**

11/13/03

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SAN FRANCISCO ART COMMISSION

25 Van Ness Ave. Suite 240, San Francisco, CA. 94102

VISUAL ARTS COMMITTEE

Wednesday, November 19, 2003
3:00 p.m.
25 Van Ness Avenue, Suite 70

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Minutes

Commissioners Present
Ralph Guggenheim, Barbara Stauffacher Solomon, Dugald Stermer, Dede Wilsey; Absent: Stanlee Gatti.

Staff Present
Richard Newirth, Director of Cultural Affairs; Natasha Garcia-Lomas, Rupert Jenkins, Jill Manton, Debra Lehane, Jennifer Lovvorn, Susan Pontious, Kristen Zaremba.

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:10 p.m.

1. **Consent**
   1. Motion to authorize the Director of Cultural Affairs to enter into a 3-year contract with Atthowe Fine Arts Services for an amount of $25,000 per year for a total of $75,000 for transportation, installation and storage of the Art Collection.
   2. Motion to approve the following pool of arts professionals to join the existing pool of selection panelists for Public Art Projects commencing in 2003, 2004 and 2005: Michael Almaguer, Artist; Mike Arcega, Artist; Marie Johnson Calloway, Artist; Kevin Chen, Program Director, Intersection for the Arts; Sergio De La Torre, Artist and Educator; Lewis De Soto, Artist and Educator; Don Douglas, Public Art Administrator; Walter Hood, Landscape Architect; Stephanie Johnson, Artist; Lizetta leFalle-Collins; Rory Nakata, Professor of Art, College of San Mateo; Pepe Ozan, Artist; Silvia Poloto, Artist; Carolina Ponce De Leon, Director, Galeria de la Raza; Hilda Shum, Artist; Yoshio Taylor, Artist; Rene Yung, Artist and Graphic Designer; Wang Po Shu, Artist.

   Motion: Motion to adopt the consent calendar items.
   Moved: Stermer/Wilsey

2. **Gallery Report**
   Gallery Director Rupert Jenkins began his report by stating that the Commission 03 launch party was a success. All the collaborative pieces sold, as did all of the Box 4 Collections. He added that there are still boxes available and the pieces from each collection are on display at the gallery through December 20.

   Mr. Jenkins announced that Gallery Manager, Natasha Garcia-Lomas was awarded the Bay Guardian's 2003 Goldie for outstanding local discovery for curating.

   Mr. Jenkins presented slides of work by two artists who are proposed to exhibit work in the Gallery in January 2004: Patrick Rock and Mary Elizabeth Yarbrough. Patrick Rock's installation is based on Plato's allegory of the cave and uses the following elements: a Buckminster Fuller dome and images of handmade Afghanistanisatellite dishes. Mary Elizabeth Yarbrough's work is based on folk art traditions and has a handmade look. She recreates found images using colored duct tape.

   Motion: Motion to approve January 2004 Gallery exhibition by Patrick Rock.
   Moved: Solomon/Stermer

Motion: Motion to approve January 2004 Gallery exhibition by Mary Elizabeth Yarbrough.
Moved: Solomon/Wilsey

Motion: Motion to approve honoraria payment of $300 to Patrick Rock.
Moved: Stermer/Wilsey

Motion: Motion to approve honoraria payment of $200 to Mary Elizabeth Yarbrough.
Moved: Wilsey/Solomon

The following motion was removed:
Motion: Motion to approve exhibition proposals by three finalists for Emerging Curator Award (names to be confirmed at the meeting).

The following motion was removed:
Motion: Motion to approve $100 honoraria plus $500 honoraria payable to one winning finalist from the above named three finalists for Emerging Curator Award.

3. **Collections Report**
Civic Art Collection Program Director Debra Lehane reported that artist Richard MacDonald has offered to give a bust of Mayor Willie L. Brown, Jr. to the Civic Art Collection. Ms. Lehane presented a photograph of the completed bust and stated that the Mayor has accepted it. The bust would be placed near the Mayor's office in City Hall.

Motion: Motion to accept on behalf of the City and County of San Francisco, a bust of Willie L. Brown, Jr. by artist Richard MacDonald, 2003, bronze on pedestal, 29" tall by 20 1/2" shoulder to shoulder given by Richard MacDonald to be placed in City Hall.
Moved: Wilsey/Stermer

Ms. Lehane reported that she is working on the Anza/Carlos relocation project. She is in communication with the Recreation and Parks Department and is looking to site the piece where Board of Supervisors' approval is not needed.

Ms. Lehane stated that she almost has enough funds to have the Bufano sculptures installed at their temporary site at the Randall Museum.

She added that the next major restoration project is the "Portals of the Past" doorway at Lloyds Lake in Golden Gate Park. The project will be funded in part by a grant from the State of California and by a Recreation and Parks bond.

Ms. Lehane concluded her report by stating that it is likely that the Whale Fountain in the courtyard of the Academy of Sciences will be returned to the Arts Commission. It may be relocated to City College or Treasure Island.

4. **SOMA Park**
Project Manager Susan Pontious presented slides of work by Irene Pijoan and explained that the artist primarily creates painted cut metal artworks. The artist will design and fabricate the entry gates and fence at the new SOMA Park.
The following motion was continued.

Motion: Motion to approve the selection of Irene Pijoan for SOMA Park.
Moved: Stermer/Wilsey
Aye: Guggenheim, Stermer, Wilsey
Nay: Solomon

5. **Laguna Honda Hospital**

Project Manager Susan Pontious reported that the artist Arlan Huang had originally been selected to create a glass block artwork for the windows and doors at the entryway to Laguna Honda Hospital. However, the architects have eliminated the entryway glass elements from the plans and have proposed to have the artist create work for the main way-finding walls in the Link Building and for a major hallway intersection connecting to the Link Building. Ms. Pontious presented samples of the proposed glass artwork and explained that the full rondelles would be approximately 12" across and would be arranged in groupings of four to five in a 4' by 5' area. Because the pieces are translucent, light would shine through the glass and be reflected back. Ms. Pontious added that the artist's final designs would be brought to the Commissioners for approval.

Motion: Motion to approve the revised proposal from Arlan Huang for Laguna Honda Hospital.
Moved: Stermer/Wilsey
Aye: Guggenheim, Stermer, Wilsey
Nay: Solomon

6. **Ocean Avenue Streetscape Project**
Project Manager Kristen Zaremba began her report by presenting a final draft of the Ocean Avenue/Balboa Park Station Area Public Art Master Plan created by the San Francisco Arts Commission and artist Ann Chamberlain, and funded by the SF Muni K-Line improvements art enrichment allocation. She explained that due to the number of potential public and private improvement projects planned for the area, the Ocean Avenue community requested an overarching plan that would inform future art enrichment projects. Ms. Zaremba stated that the Master Plan will be printed in color and black and white and also be posted to the web.

Ms. Zaremba stated that the remaining K-Line art enrichment funding must be spent on a permanent artwork on Ocean Avenue to enhance the streetscape. In response to a call to artists, three finalists were chosen by a selection panel to submit proposals for entry markers to the neighborhood. The selection panel recommended Laurel True's proposal to create two 12' mosaic columns based on the theme of water and sunlight. Each vertical marker is tiled with blue and mirror mosaic pieces and topped with an orange mosaic sphere. Ms. Zaremba presented Laurel True's proposal board as well as images of her past work. Commissioners Stermer and Solomon preferred the tiled bench shown in the artist's past work to the proposed entry markers. Commissioner Solomon inquired whether the artist could be commissioned to create seating elements. Ms. Zaremba and Public Art Program Director Jill Manton stated that they would research the possibilities with Muni and ask the artist to develop alternative designs to present at the next committee meeting.

Motion: Motion to approve the final Ocean Avenue/Balboa Park Station Area Public Art Master Plan created by the San Francisco Arts Commission and artist Ann Chamberlain.
Moved: Wilsey/Solomon

The following motion was continued:
Motion: Motion to approve artist Laurel True's conceptual design for artwork for the Ocean Avenue Streetscape Project.

The following motion was continued:
Motion: Motion to authorize the Director of Cultural Affairs to enter into a contract with artist Laurel True for an amount not to exceed $45,000 to fabricate, transport and install two mosaic sculptural columns for the Ocean Avenue Streetscape Project.

7. **Moscone Center Expansion Project**
Public Art Program Director Jill Manton reported on the progress of the Diller + Scofidio project at Moscone Center. She stated that the LED modules are being replaced and the

screen should be functioning tomorrow. The Arts Commission is proceeding with the purchase of the elevated track that allows the festooning arm to travel smoothly across the varying elevations of the roofline. Ms. Manton is meeting with Moscone staff to finalize the agreement regarding use issues and exceptions for the screen. Ms. Manton presented an excerpt of the pre-recorded video content and explained that this preview version may be re-edited slightly. The video pans across a successive number of hotel room interiors to show a variety of activities such as maids cleaning, children jumping on the bed, and a man typing. The speed of the panning shot is calibrated to the speed of the screen as it crosses the façade of the Moscone Center. This gives the effect that the video is revealing activities that might actually be taking place within the building. Ms. Manton also presented the video of the dancing janitor and the window washer, which is another of the pre-recorded video displays. The videos will be interspersed with the live video feed of the second floor pre-function lobby. The Commissioners expressed concern that the hotel room video does not reflect the diversity of San Francisco's population. Ms. Manton said that she would discuss this with the artists and that perhaps, a more diverse group of actors would be included in other video vignettes. Ms. Manton concluded by reporting that Public Art Review published an article about new media public artworks. The article featured discussion related to the process of commissioning and producing *Facsimile*.

The following motion was continued:
Motion: Motion to approve pre-recorded video material for *Facsimile* by Diller + Scofidio.

8. **Academy of Sciences**

Motion: Motion to approve the participation of Commissioner Dugald Stermer as an Arts Commission representative on the Academy Arts Advisory Committee.
Moved: Wilsey/Solomon

9. **New Business**

10. **Old Business**
As an item of old business, Project Manager Susan Pontious reported that "Yin & Yang" by Robert Arneson has been installed at the Embarcadero. She added that the Port Commission is quite pleased with it. There will be a dedication of this sculpture on December 15, 2003 at 10:30 A.M.

11. **Adjournment**

As there was no further business, the meeting was adjourned at 4:40 p.m.

Submitted by Jennifer Lovvorn, Public Art Program Assistant

Approved by Richard Newirth, Director of Cultural Affairs , 11/26/03

11/26/2003

Notices
Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Ave, Suite 240, San Francisco CA 94102 during regular business hours. Tel: INFO: (Jennifer Lovvorn 415-252-2594).

Public comment in regard to specific items will be taken before or during consideration of the item.
The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

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San Francisco
Arts Commission

VISUAL ARTS COMMITTEE

Wednesday, December 17, 2003
3:00 p.m.
25 Van Ness Avenue, Suite 70

SF
A70.95
#2
12/17/03
Cancelled

MEETING CANCELLED

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